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The Art of Organ Playing

PRACTICALLY ILLUSTRATED
FROM THE FIRST RUDIMENTS TO THE HIGHEST DIFFICULTIES OF THE INSTRUMENT
BOTH IN ITS USE AS AN ACCOMPANIMENT TO THE DIFFERENT STYLES OF CHURCH
MUSIC, AS WELL AS IN THE VARIOUS PURPOSES OF THE EMPLOYMENT OF
THE ORGAN AS A SOLO INSTRUMENT

BY

W. T. Best.

Ent. Sta. Hall.

PART I.

Reduced Price, 3s.

LONDON: NOVELLO, EWER AND CO.,
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BOSTON, NEW YORK, AND PHILADELPHIA: DITSON AND CO.

Price 6*s*.

PART II.—STUDIES FOR THE PEDAL.—With many illustrations from the works of Bach, and other Organ Composers; showing how passages of special difficulty are to be played.

☞ *All the Exercises in Part I. can be played upon an Organ possessing Two Keyboards.*

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2638651

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END OF THE FIRST PART.

The Art of Organ Playing.

by

W. T. Best.

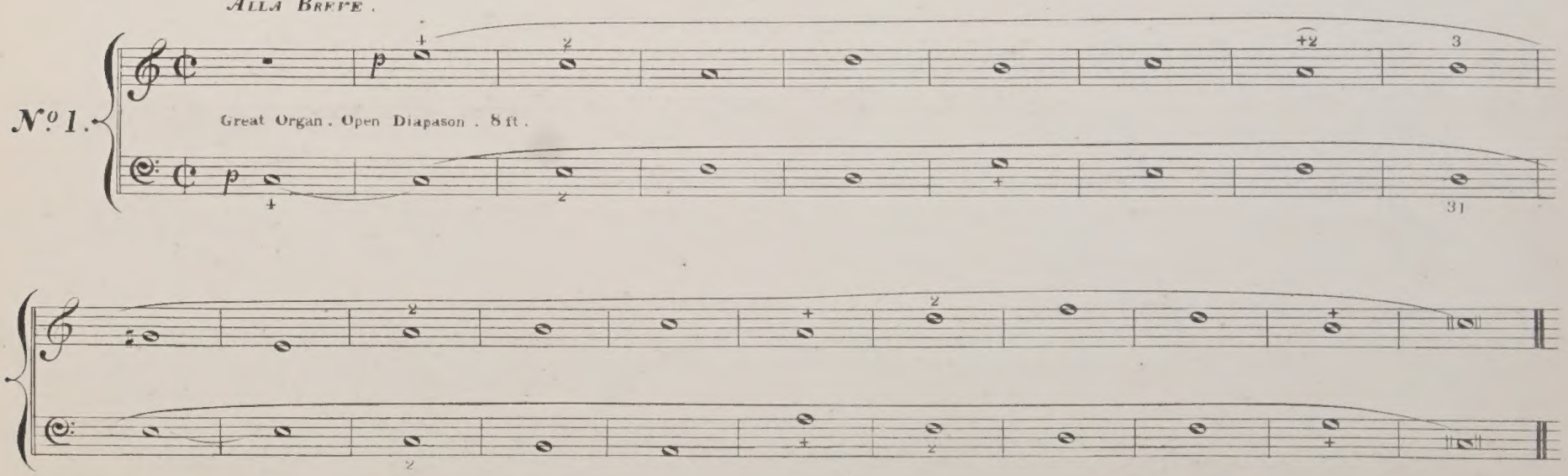
— RUDIMENTARY MANUAL EXERCISES. —

— SIX EASY EXERCISES IN TWO PARTS, TREBLE AND BASS. —

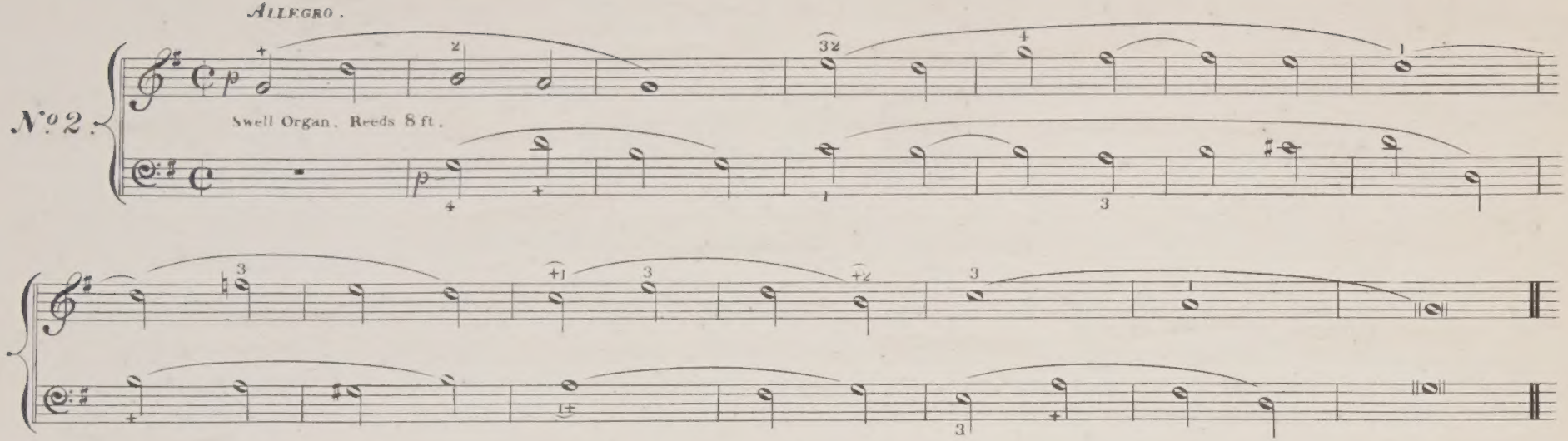
In playing the Organ, the greatest care must be taken to retain each note its exact length, — never allowing the fingers to linger for an instant on notes previously played, as the sound of an Organ continues with equal force so long as the keys are held down.

— Note against Note. —

Alla Breve.



— Minims and Semibreves. —



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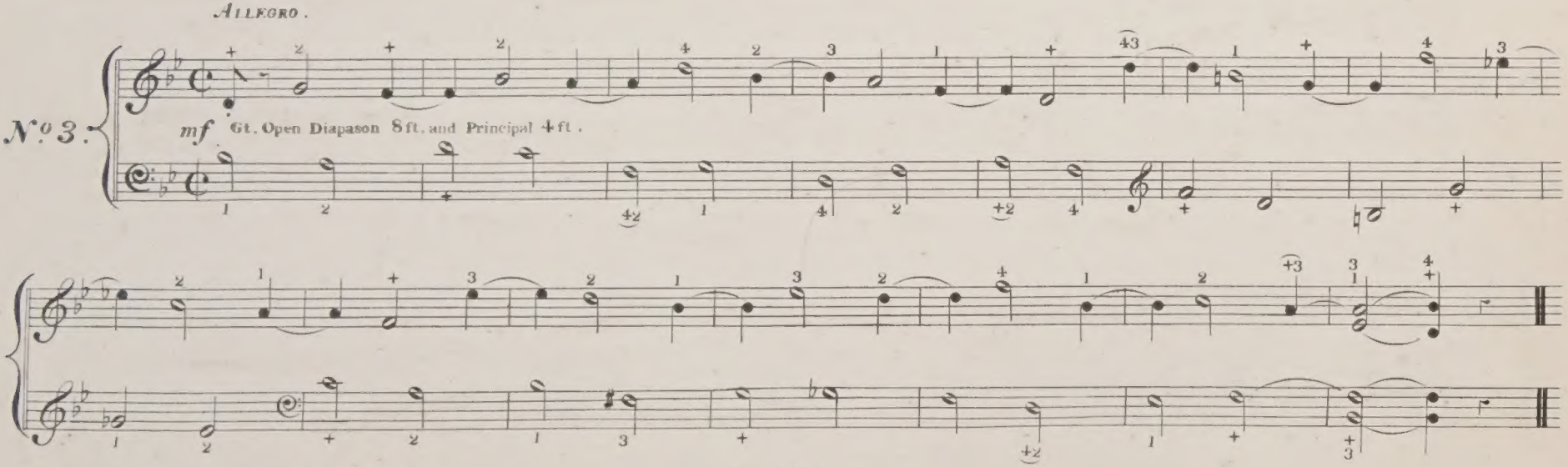
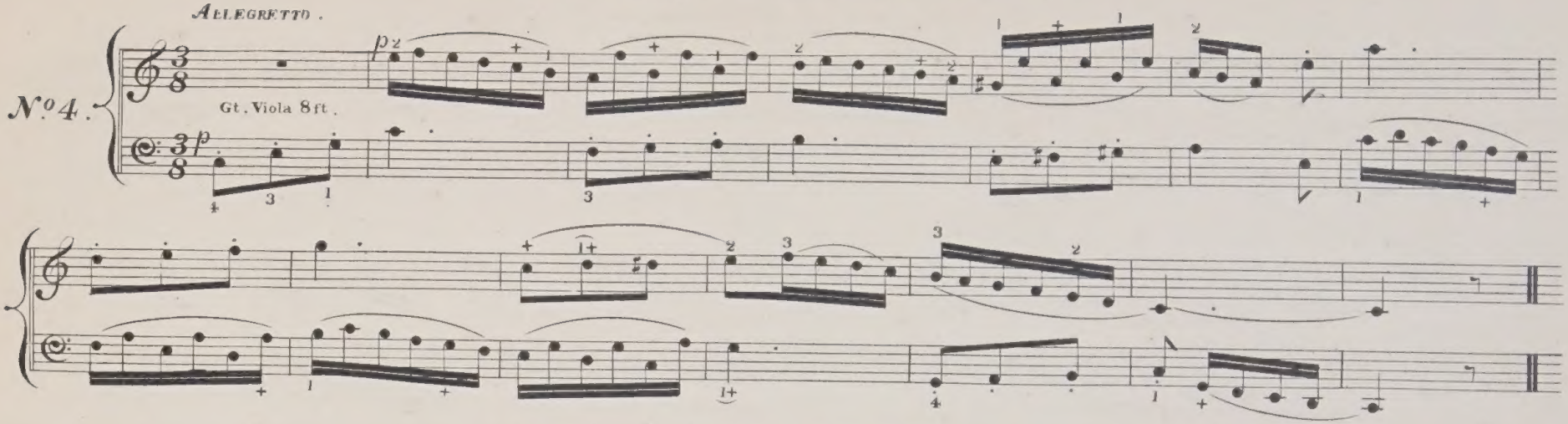
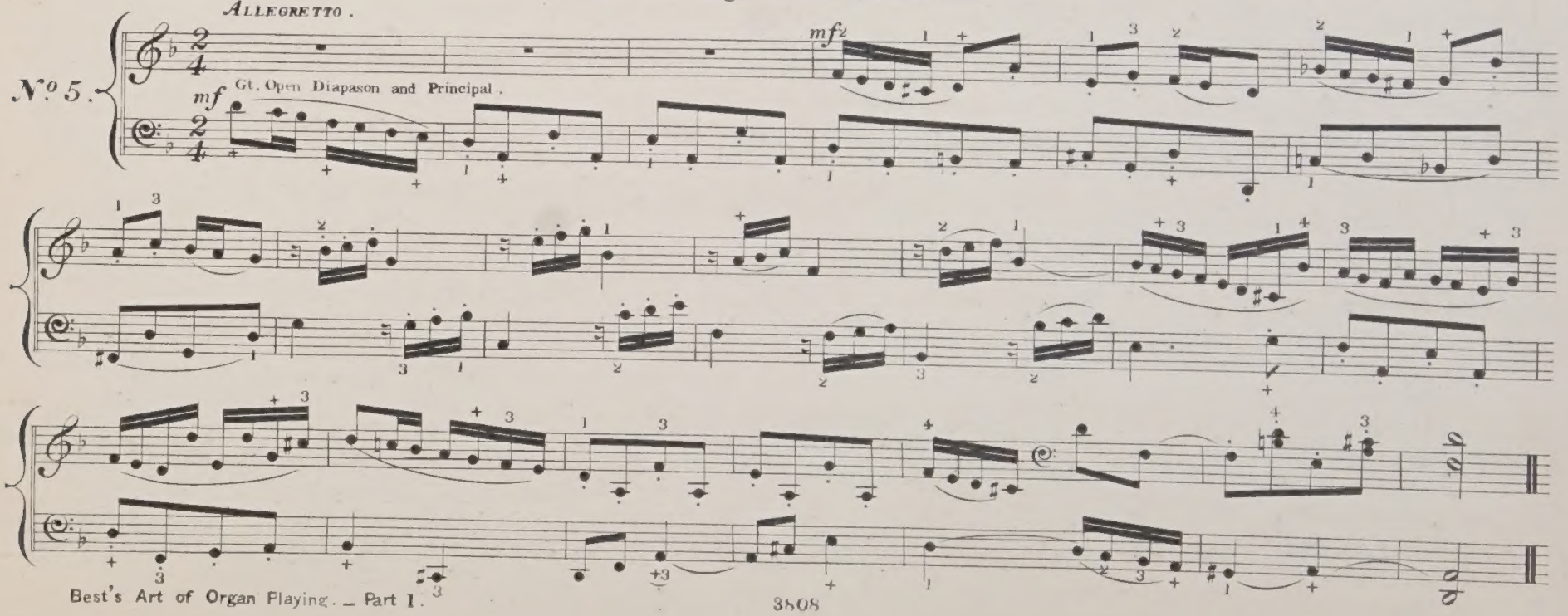


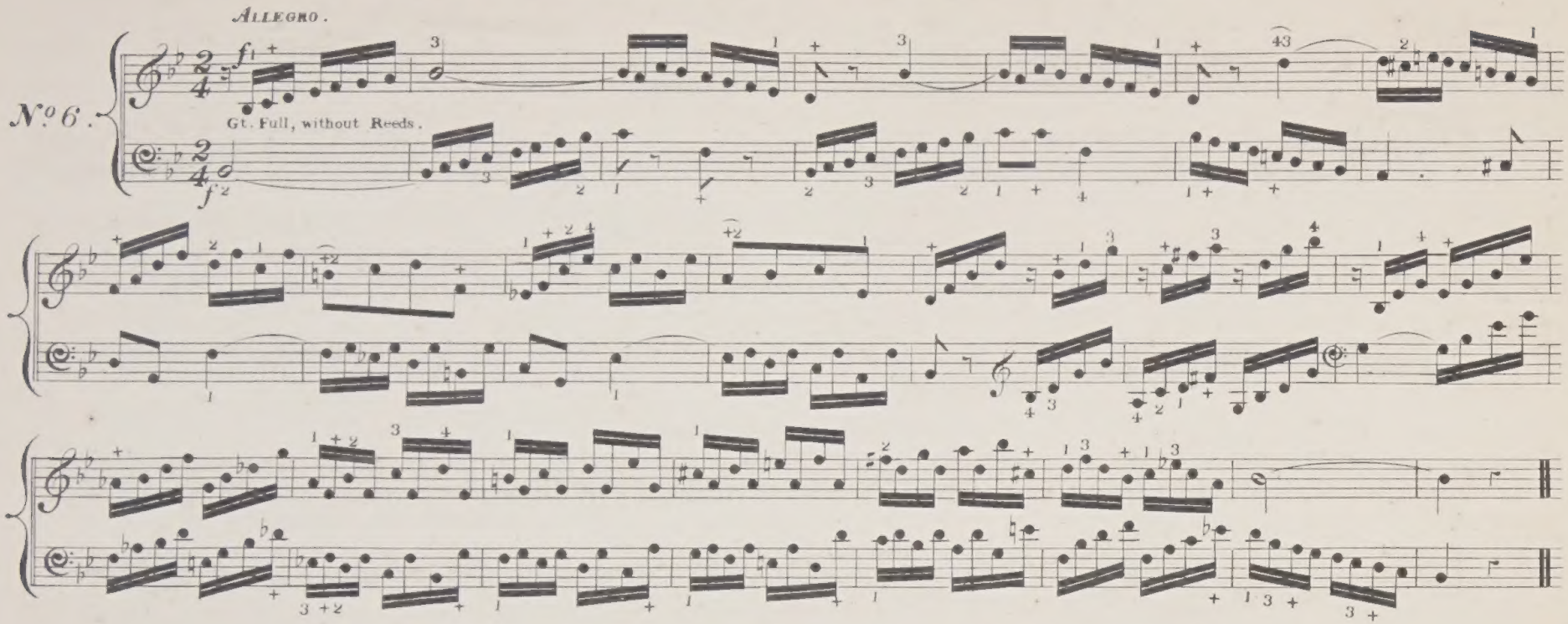
—Imitative Passages between Treble and Bass.—



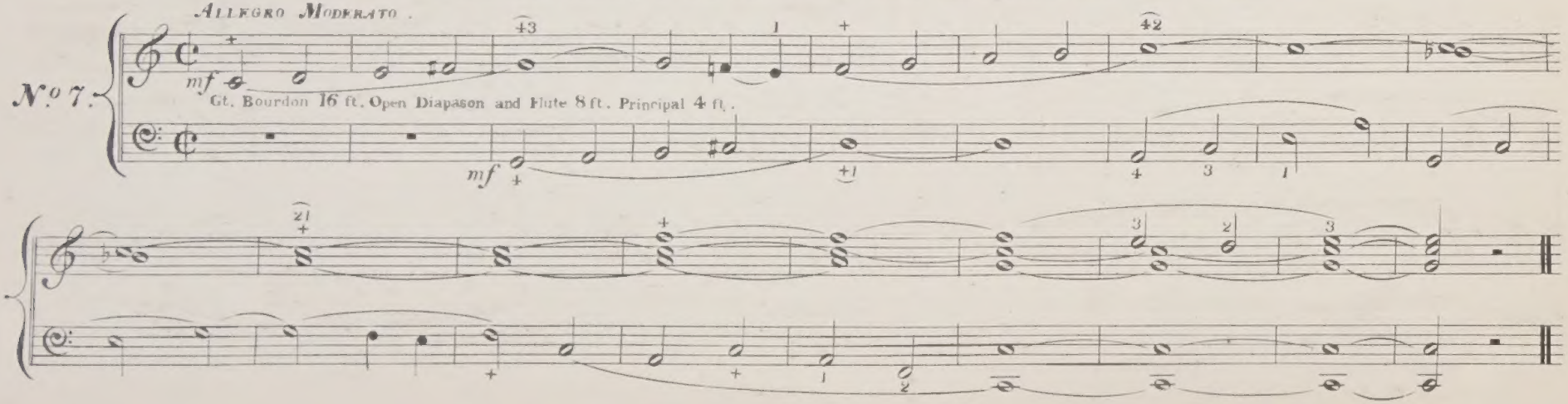
—On the Legato and Staccato.—

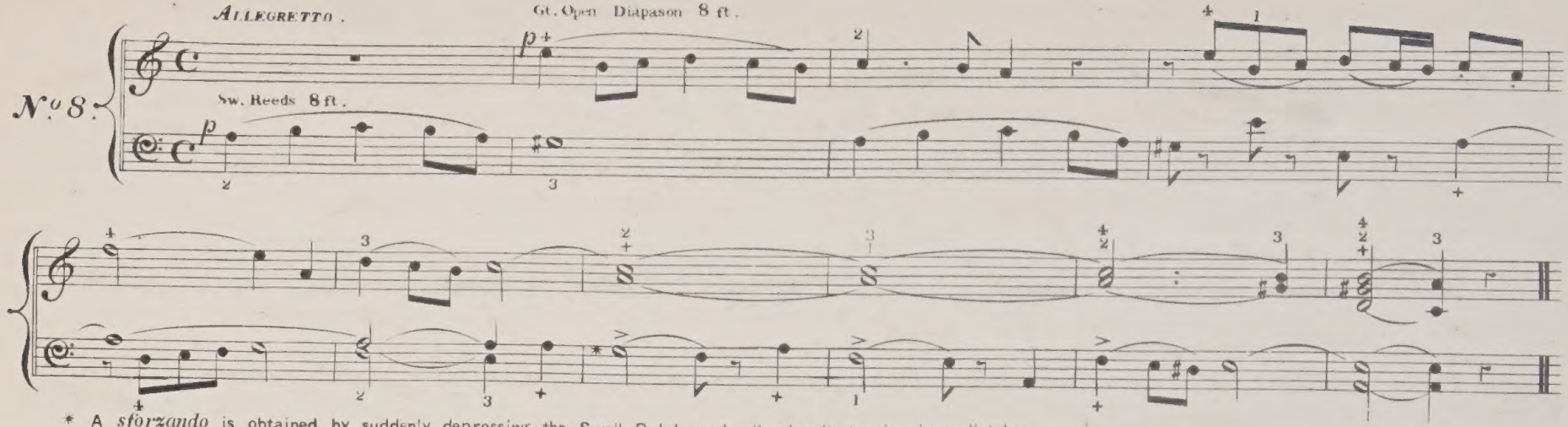


— For the acquirement of clearness of execution in the performance of rapid passages . —

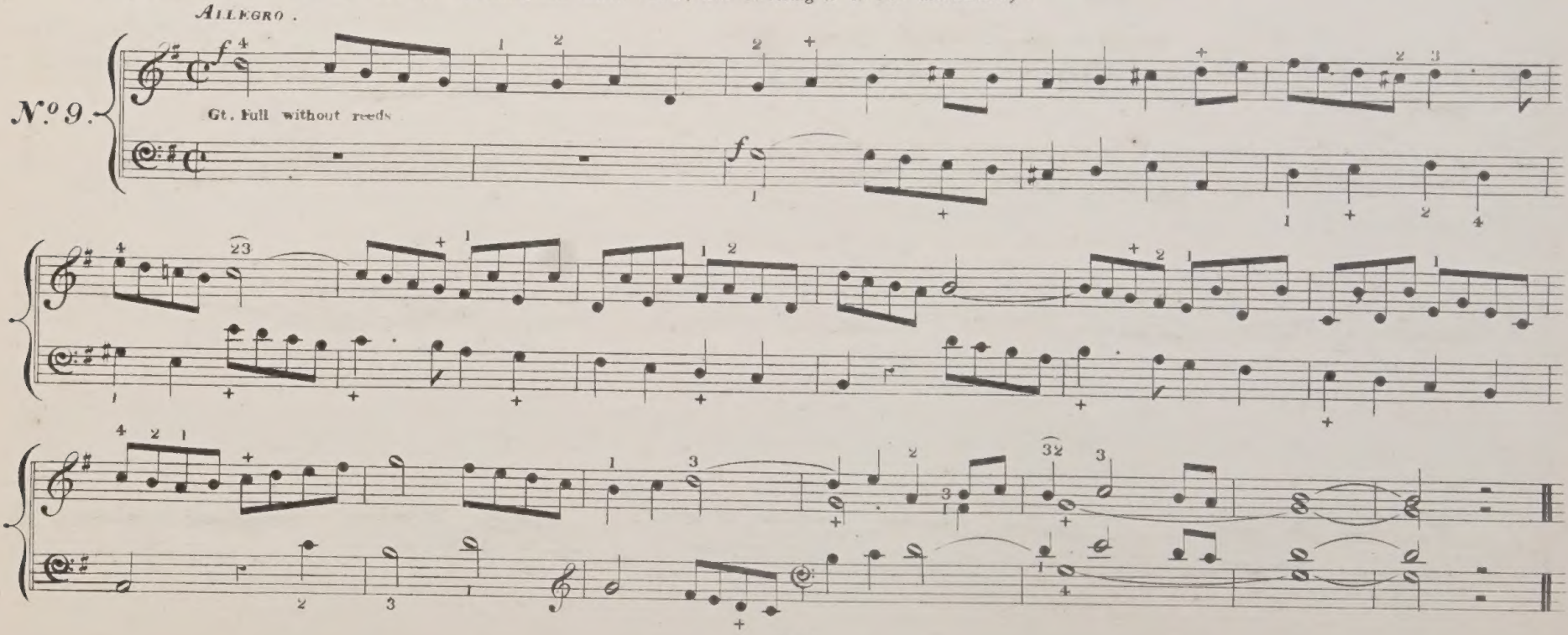


— Four Exercises, having a few sustained notes introduced near the Close . —

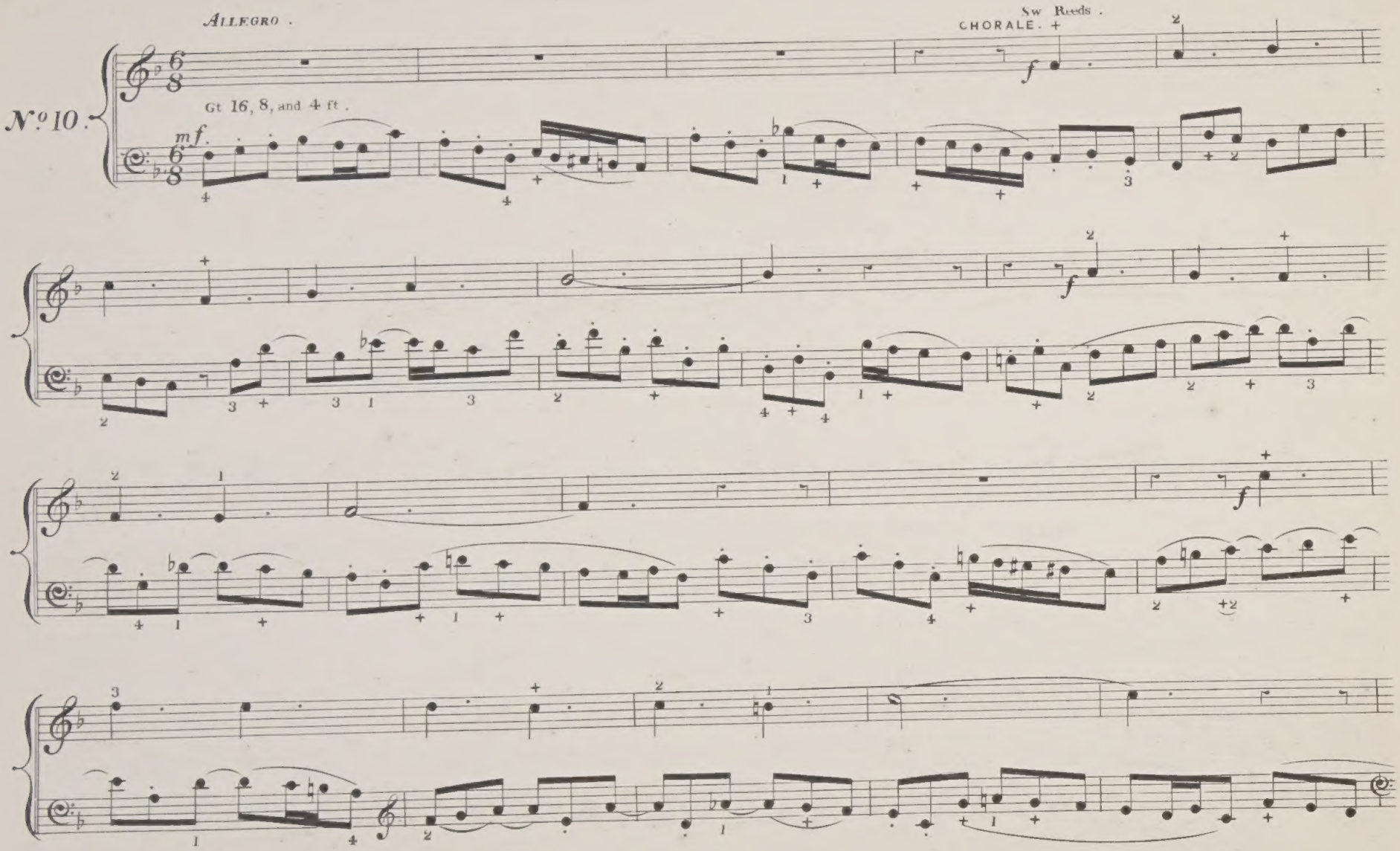


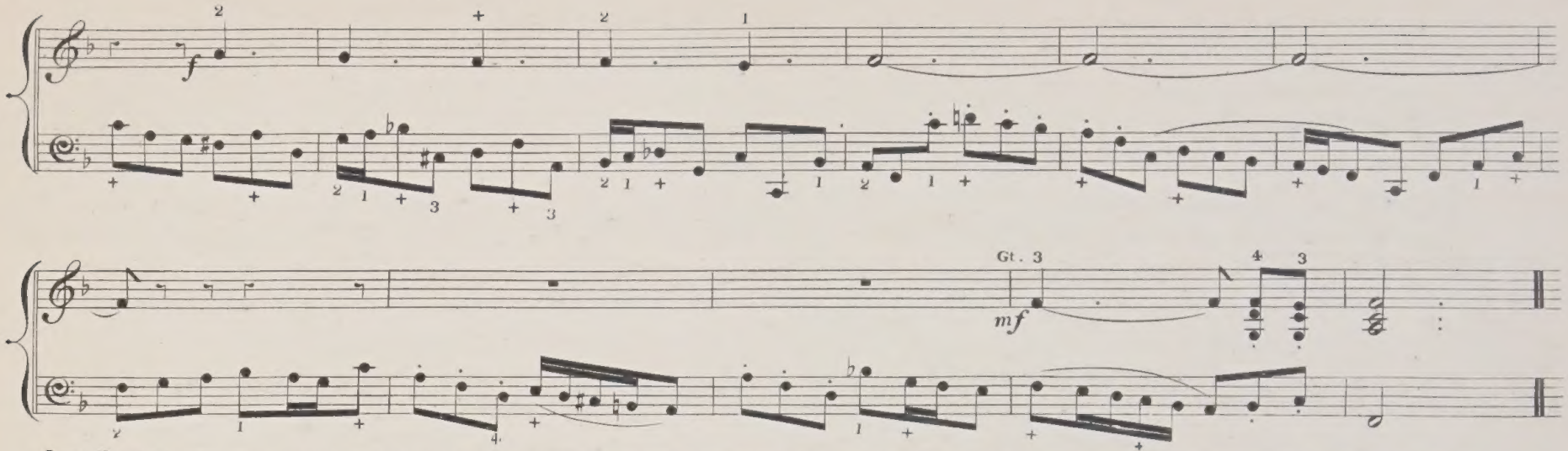


* A *sforzando* is obtained by suddenly depressing the Swell Pedal, and allowing it to rise immediately.



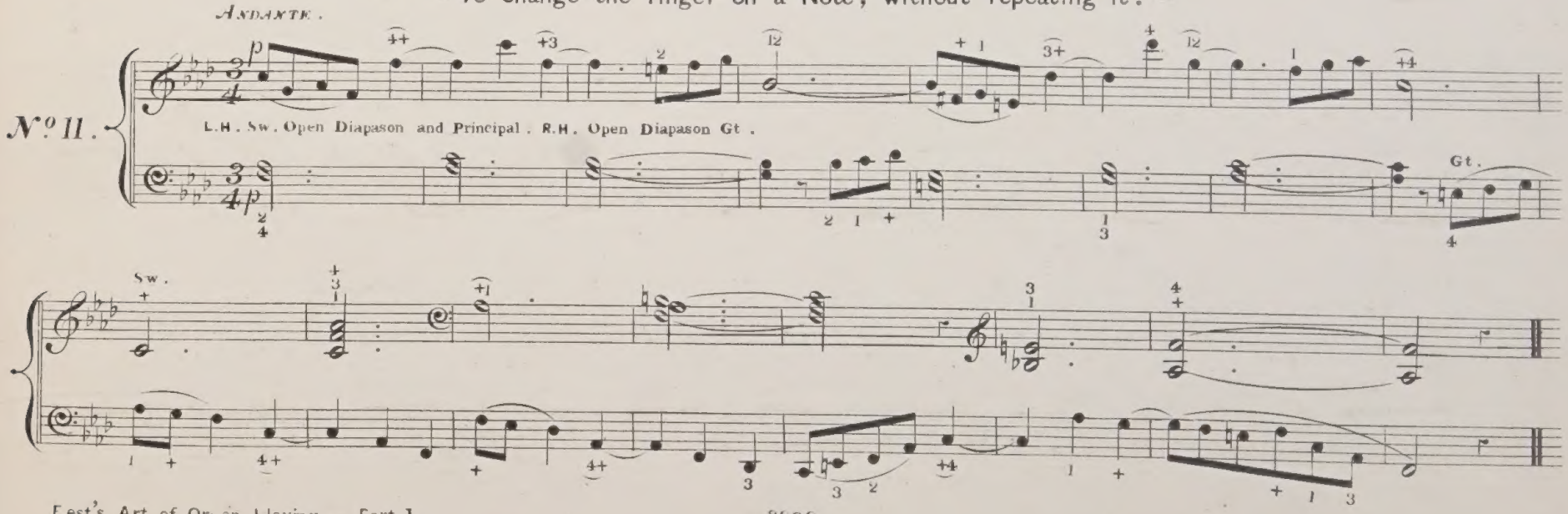
—Prelude on a Chorale from the Scotch Psalter (A. D. 1615) Theme in the Soprano.—



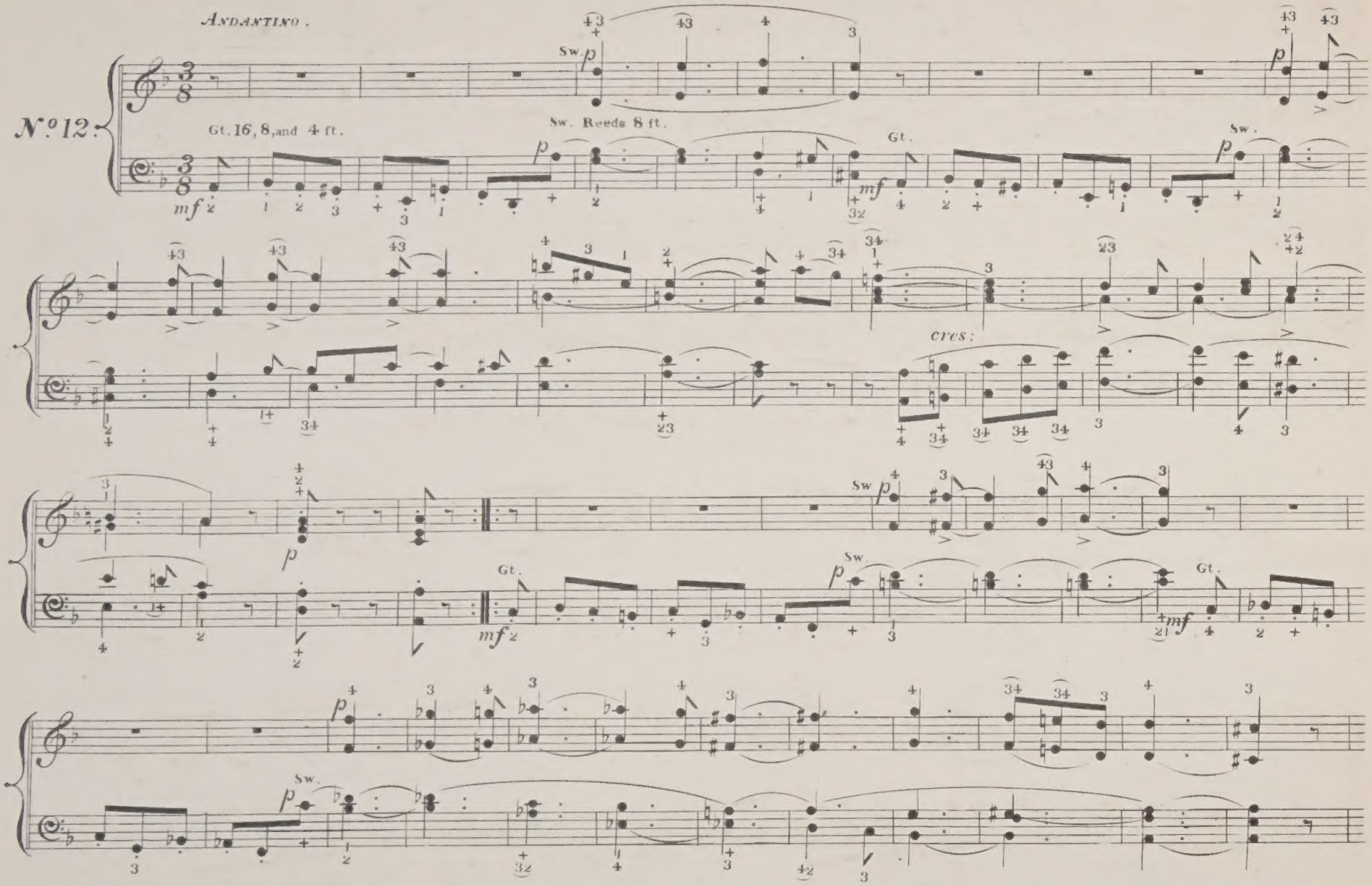


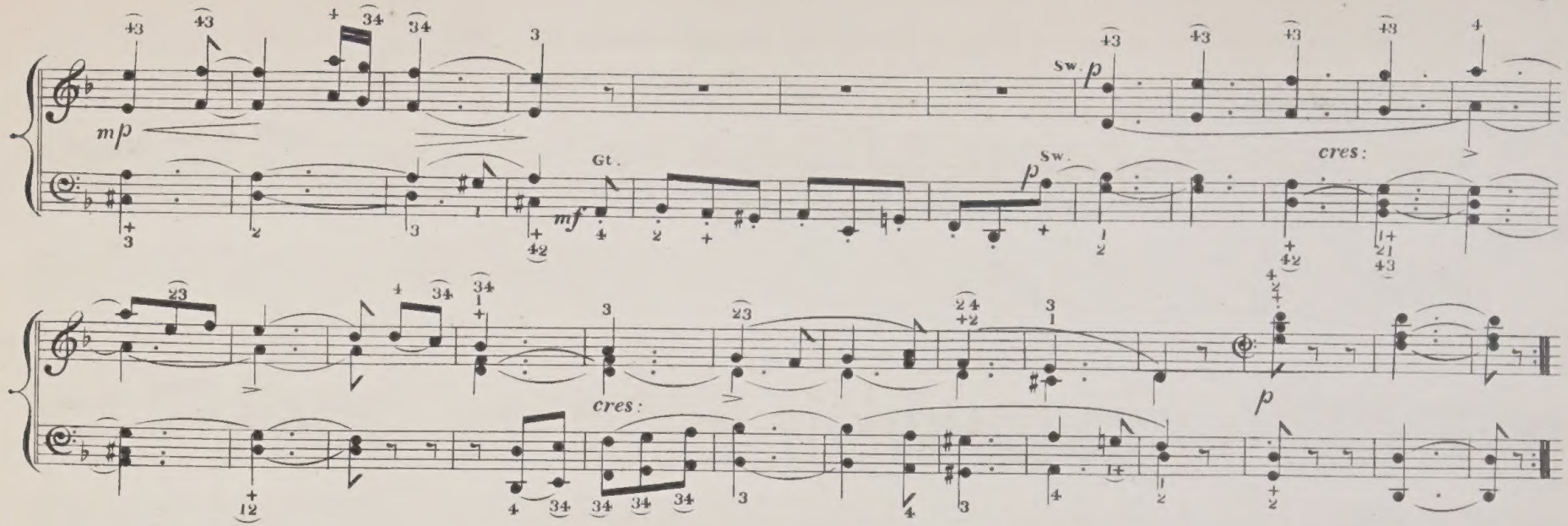
– SIX EXERCISES, TO ILLUSTRATE PECULIARITIES OF THE ORGAN TOUCH, AS WELL AS THE MODE OF FINGERING IN CERTAIN PASSAGES, IN ORDER TO SUSTAIN THE SOUND DULY. –

– To change the finger on a Note, without repeating it. –

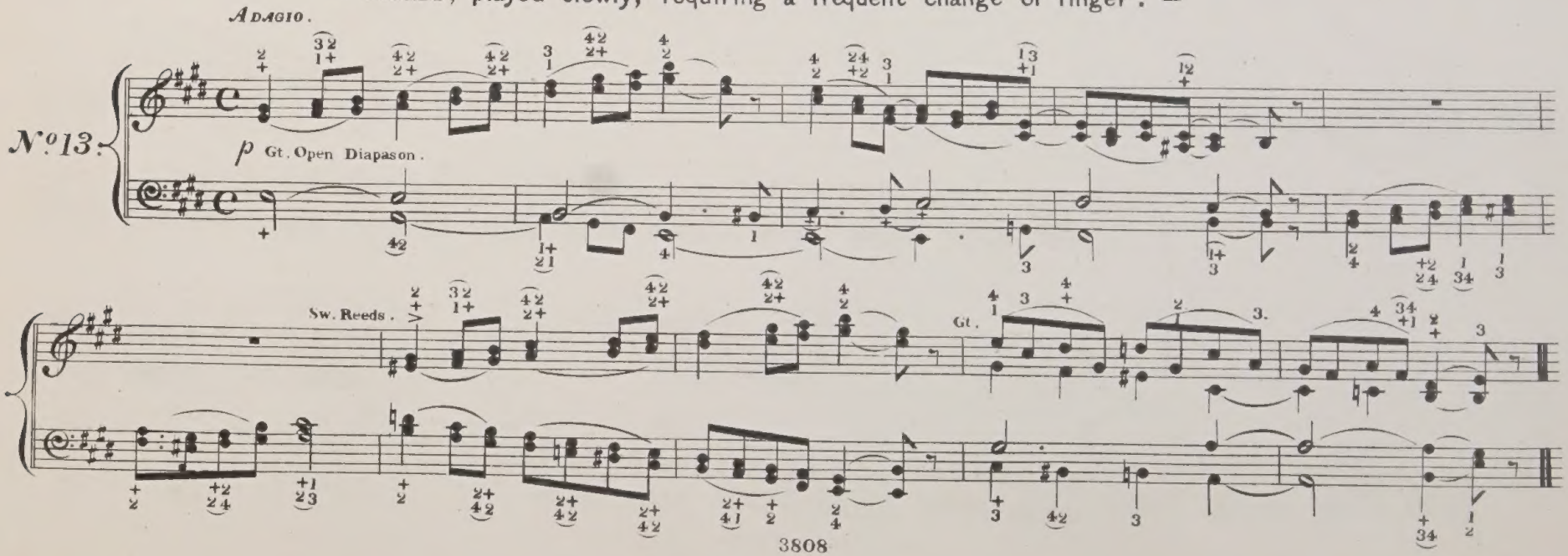


— On the change of Finger required in the performance of Octaves. —





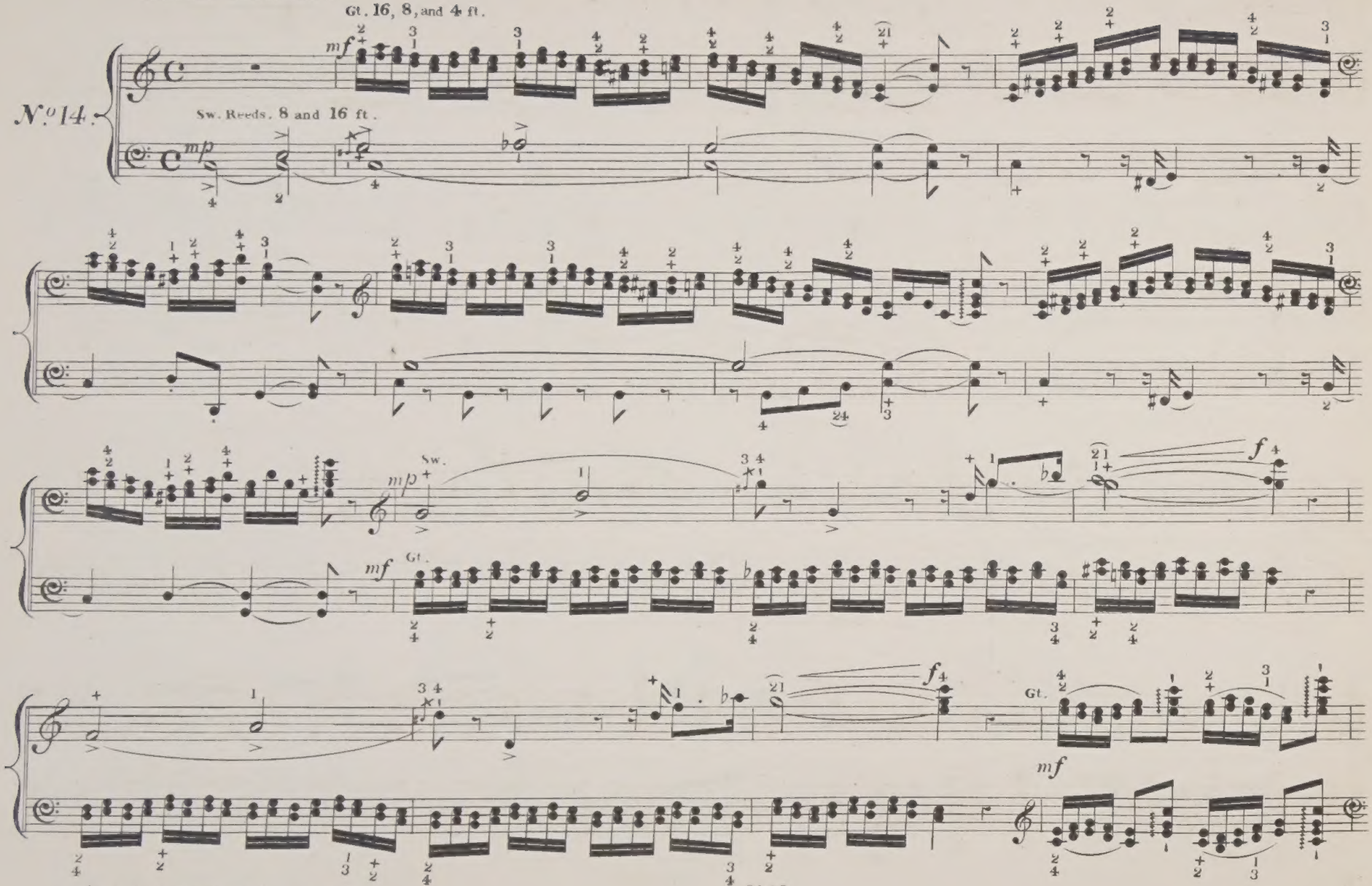
— THIRDS, played slowly, requiring a frequent change of finger. —

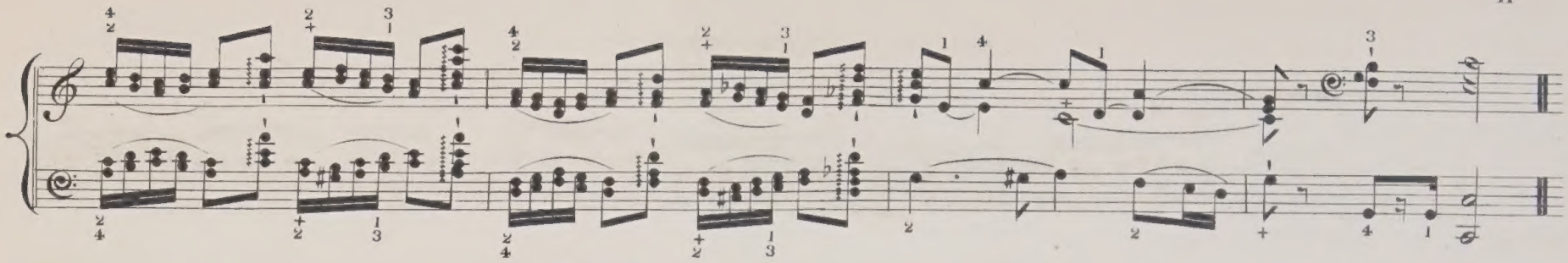


—Thirds, rapidly played.—

Allegro Moderato.

No. 14.

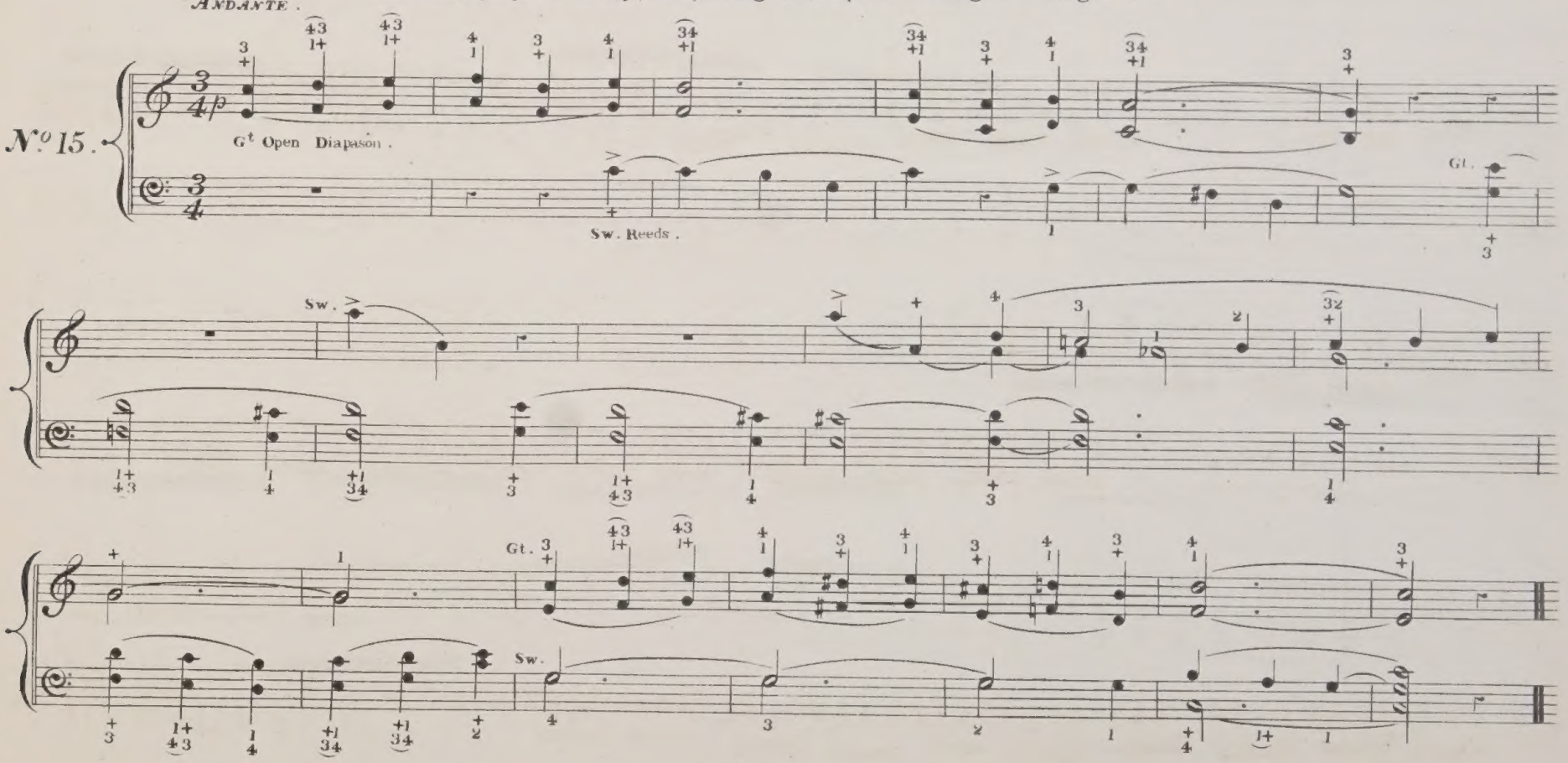




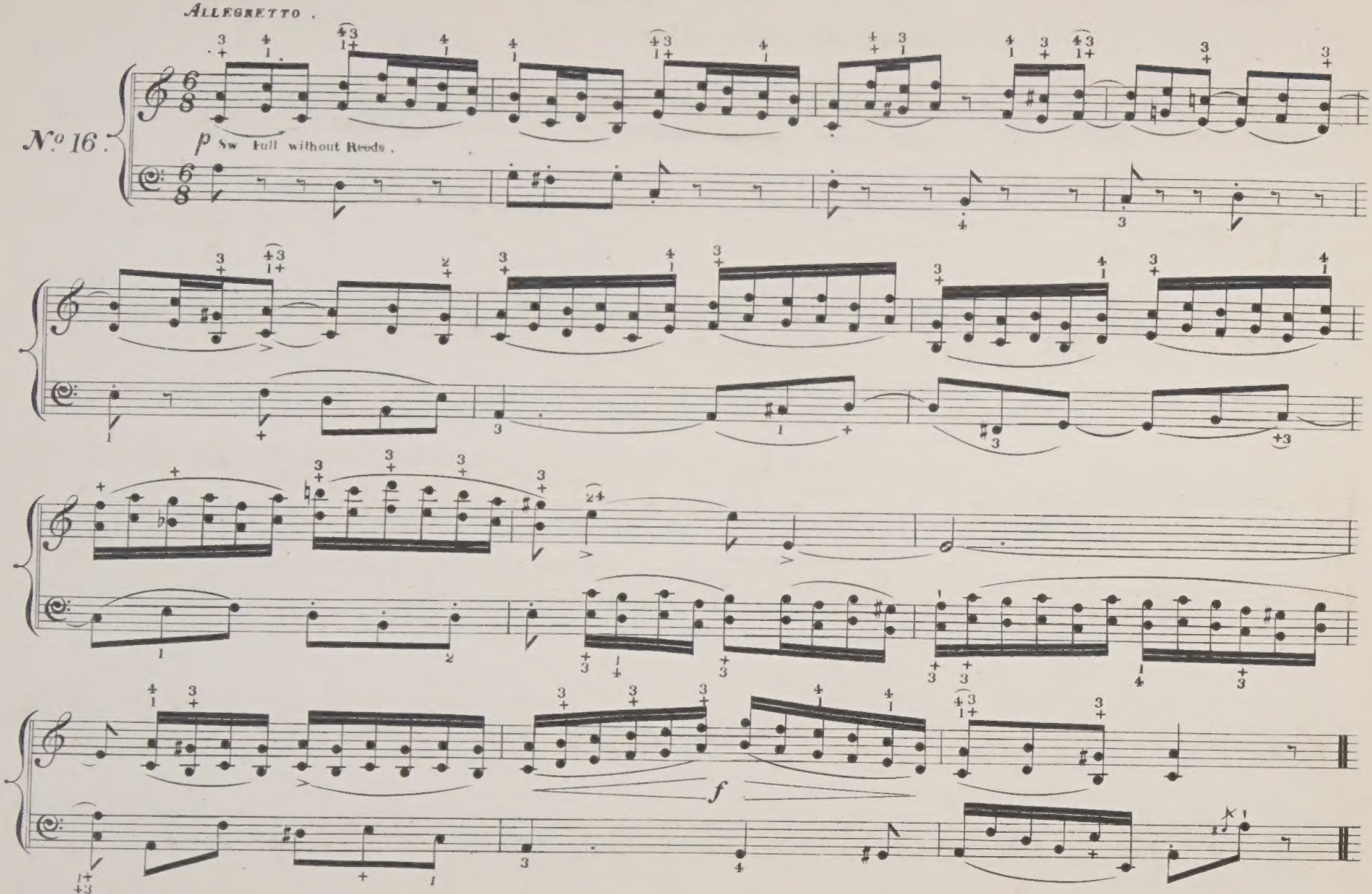
— SIXTHS, played slowly, requiring a frequent change of finger . —

ANDANTE .

No. 15 .



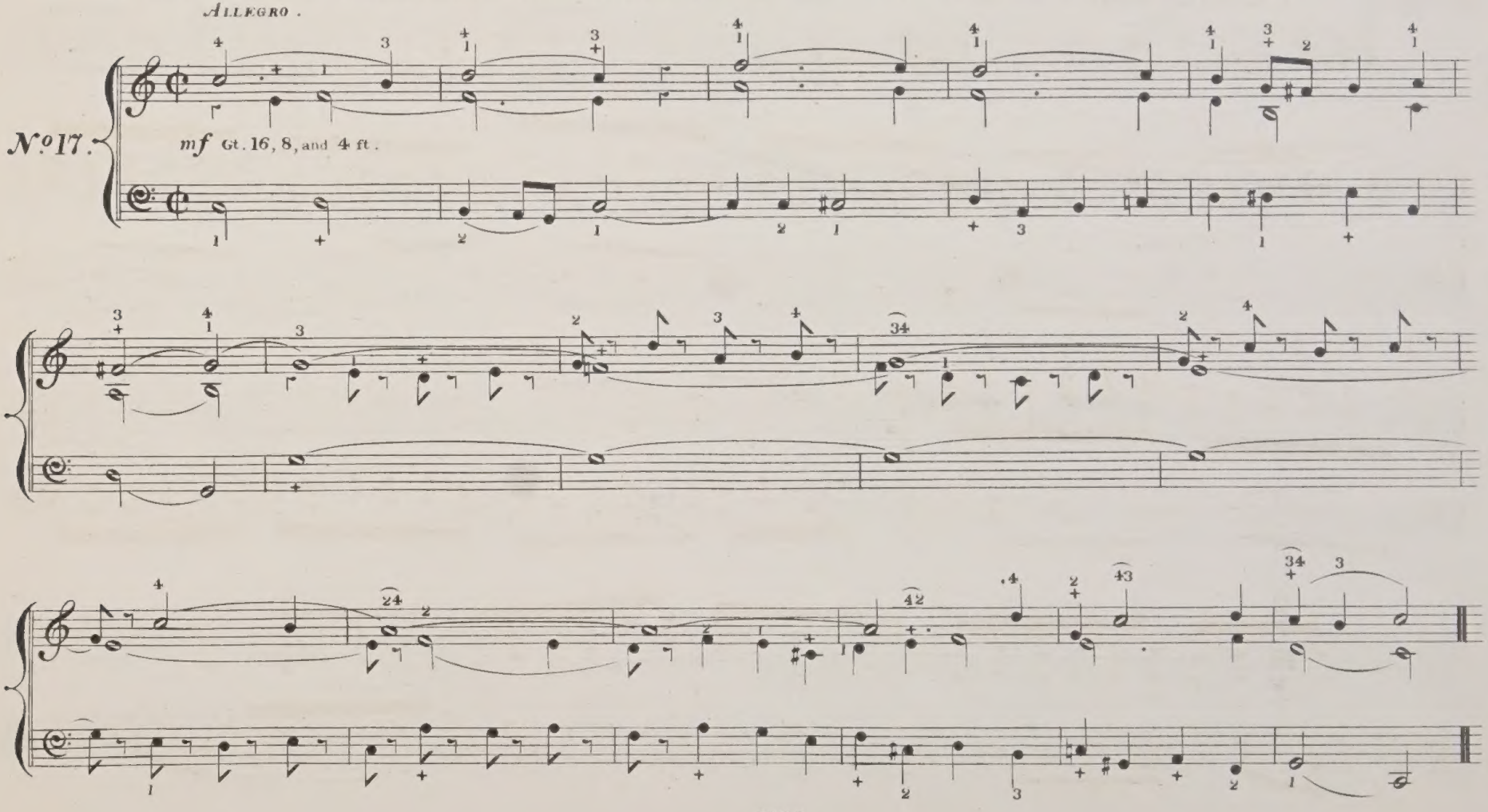
— SIXTHS, rapidly played . —



— FOUR EXERCISES IN THREE PARTS . —

— Two Parts played by the Right Hand. —

☞ All notes having the Fingering marked above them, are played by the Right Hand. — The Left plays all with the fingering marked below.



— Two Parts played by the Left Hand. —

Andantino.

Gt. Clarionet 8 ft.

No. 18.

p Sw. Open Diapason and Principal.

cres.

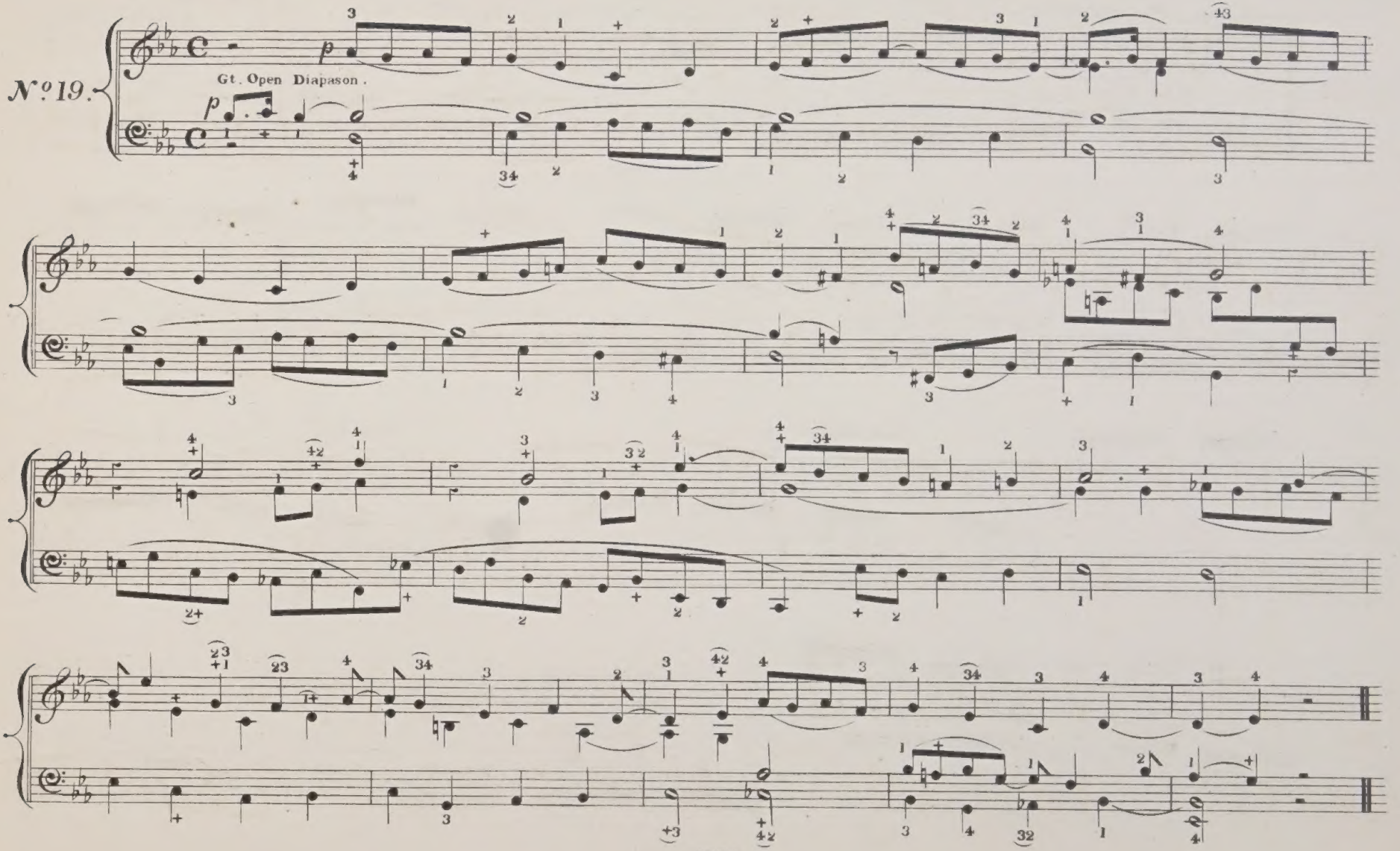
dim.

cres.

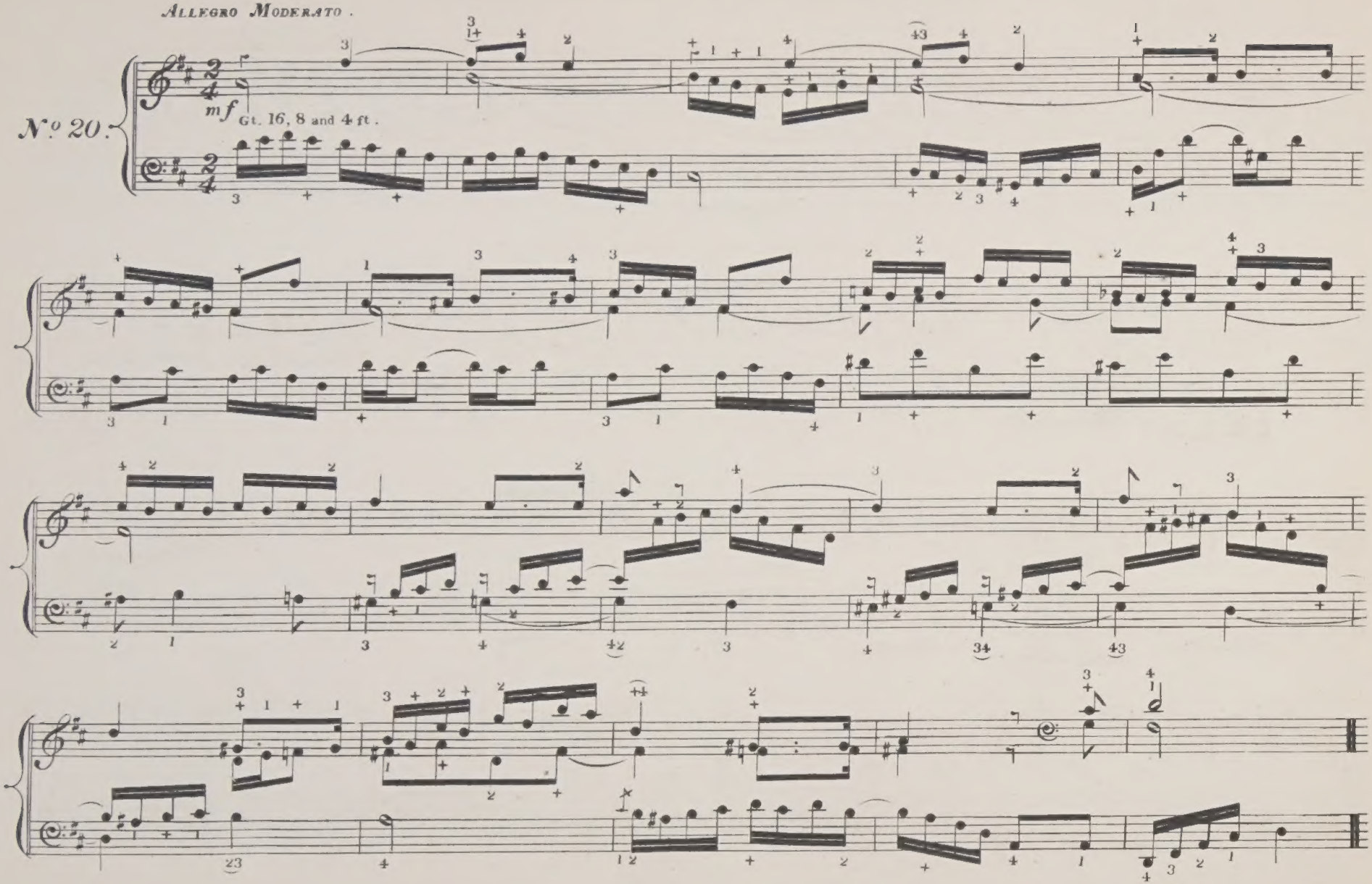
— The Three Parts divided between the Hands. —

Andante.

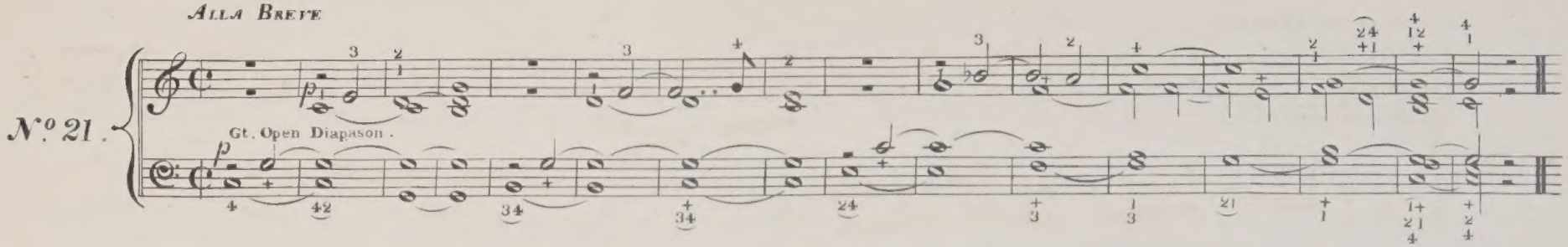
№ 19.



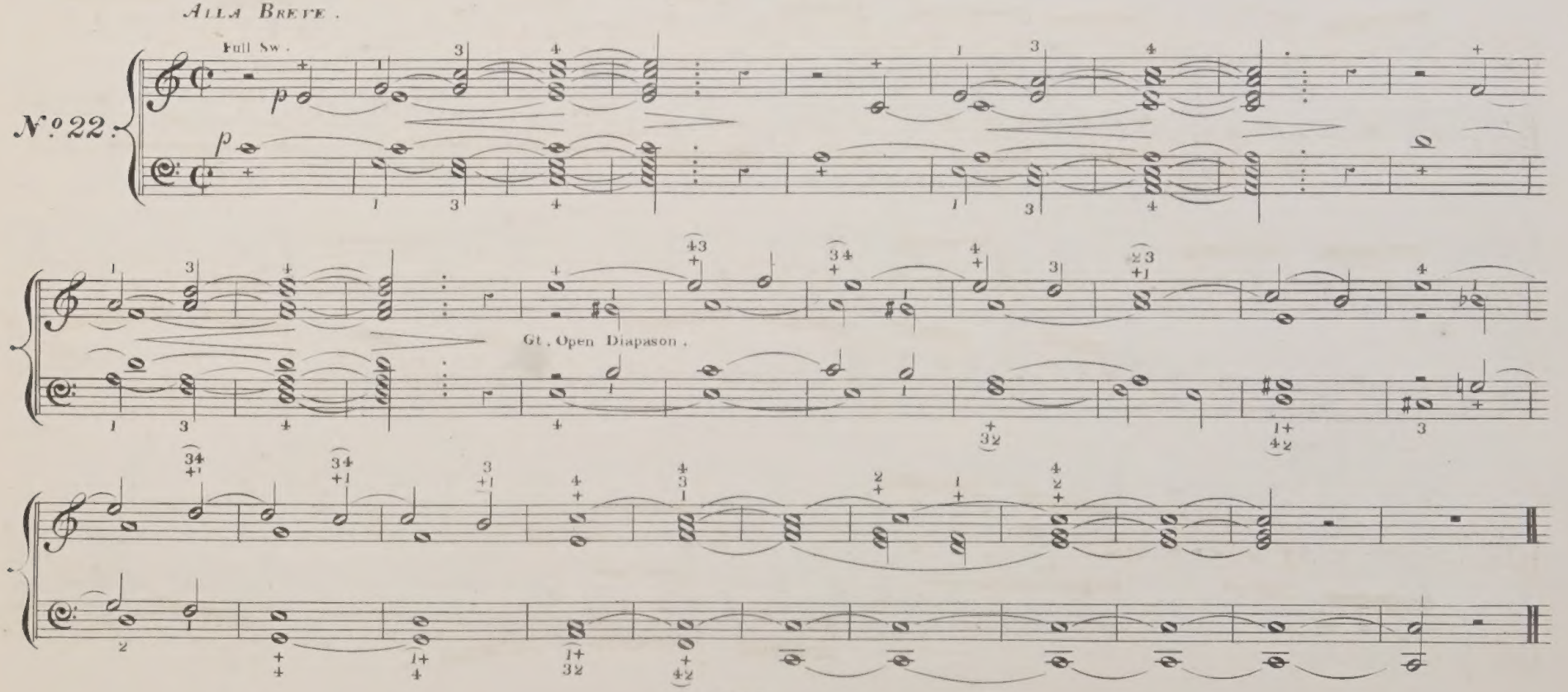
— A similar Exercise, but of greater difficulty . —



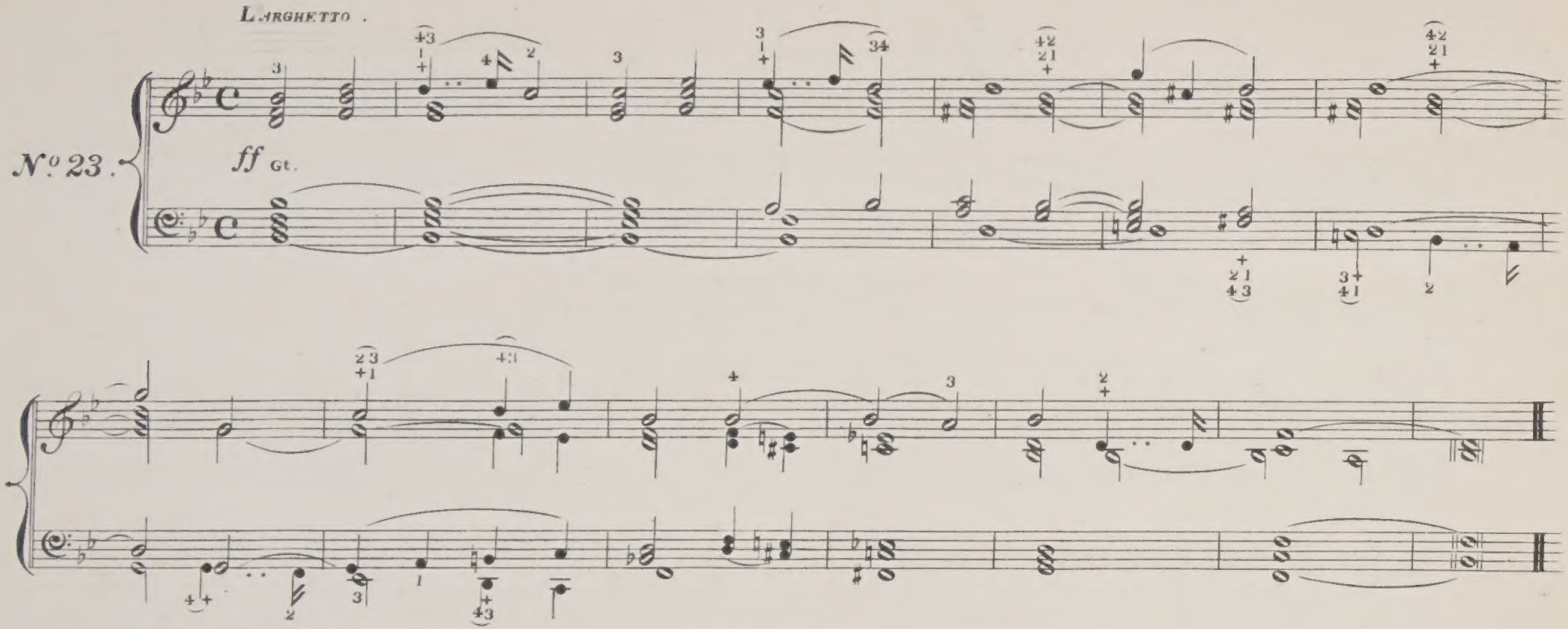
—EASY EXERCISE IN FOUR PARTS.—



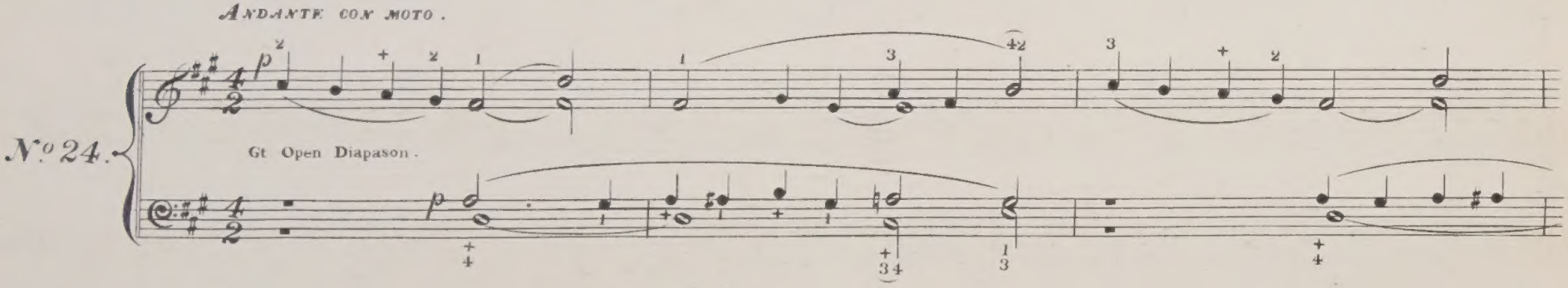
— Example with Fuller Chords.—

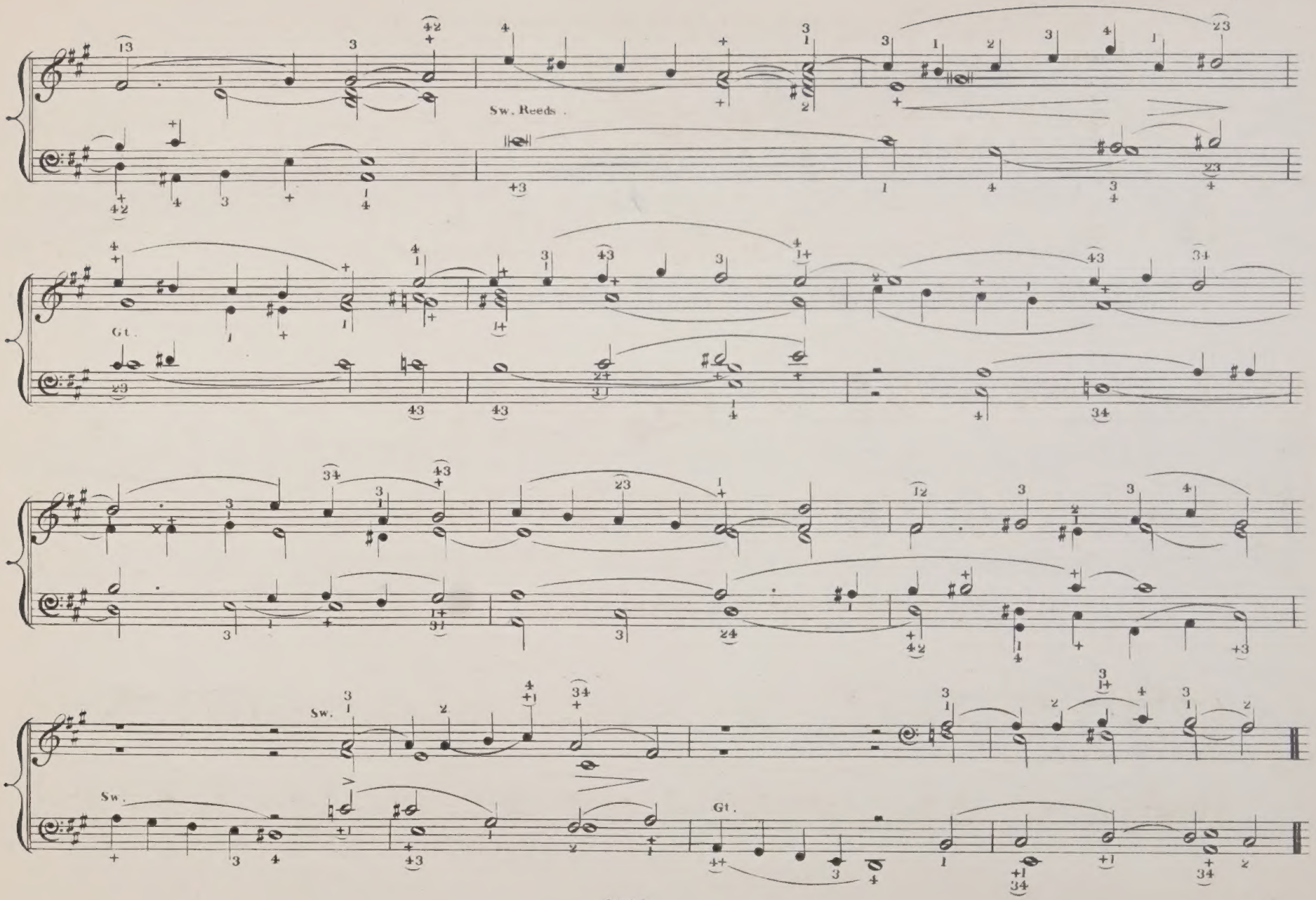


— Successions of Chords in each hand, to be played smoothly upon the Full Organ. —

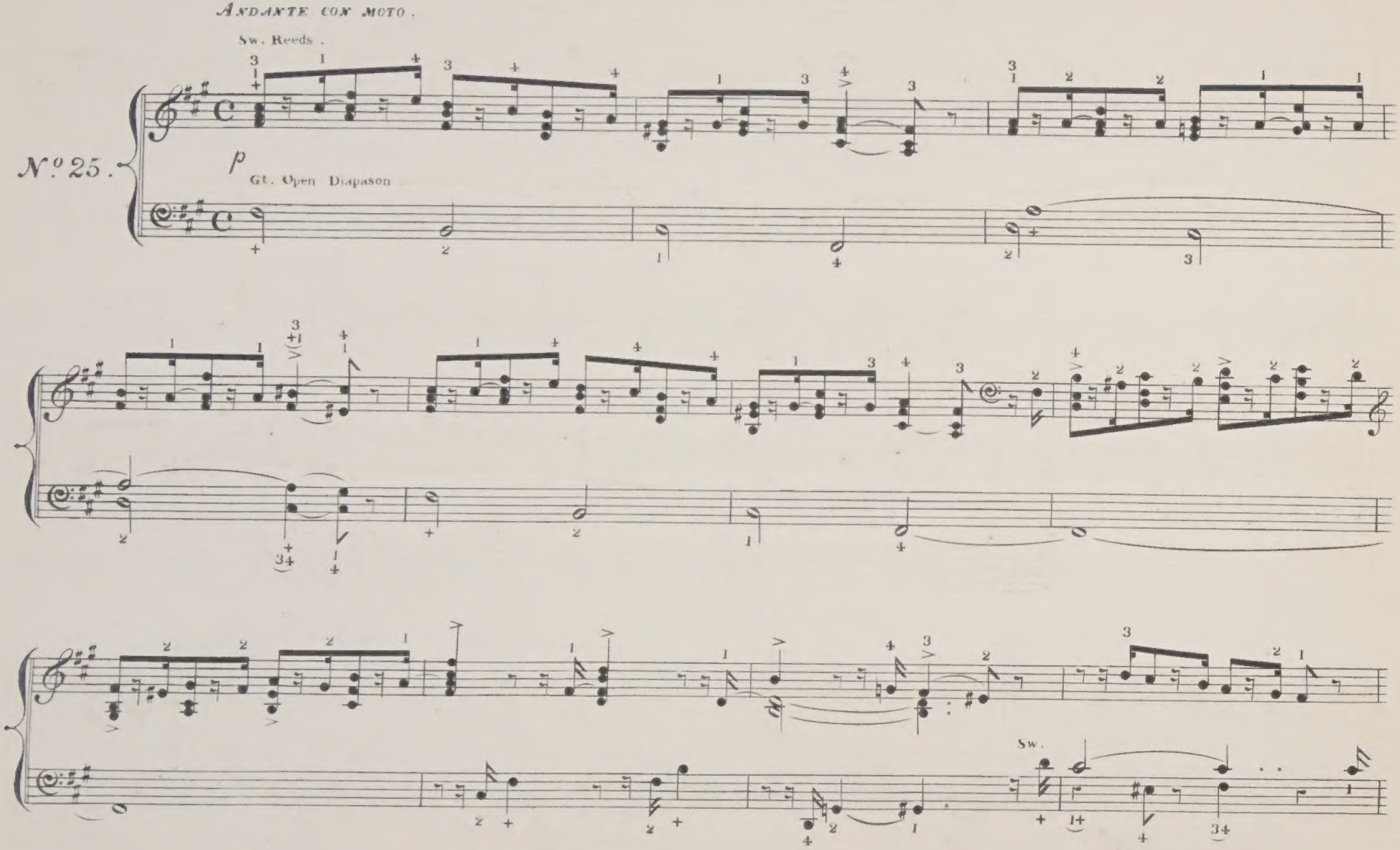


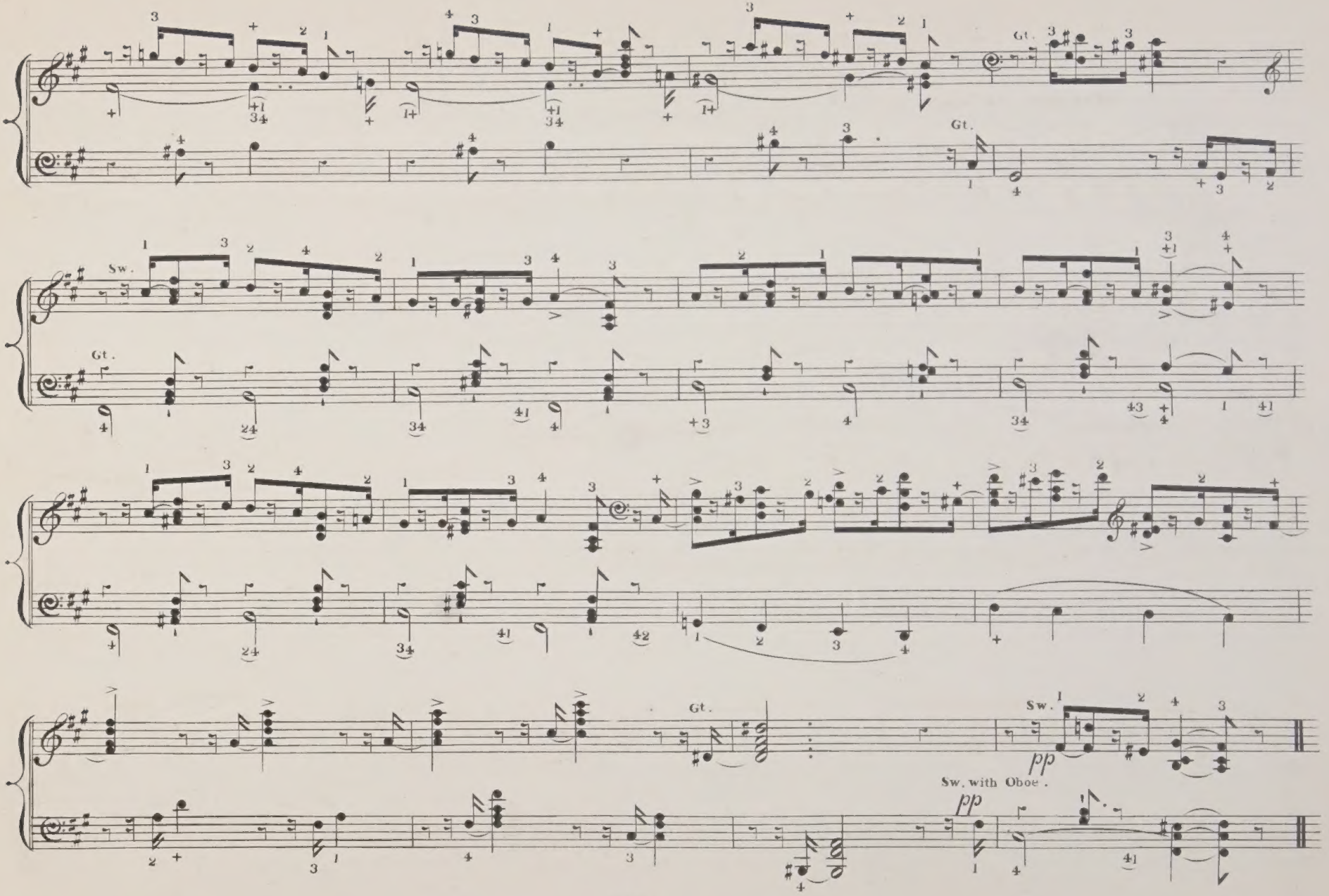
— For the acquirement of a sustained Legato in each part. —



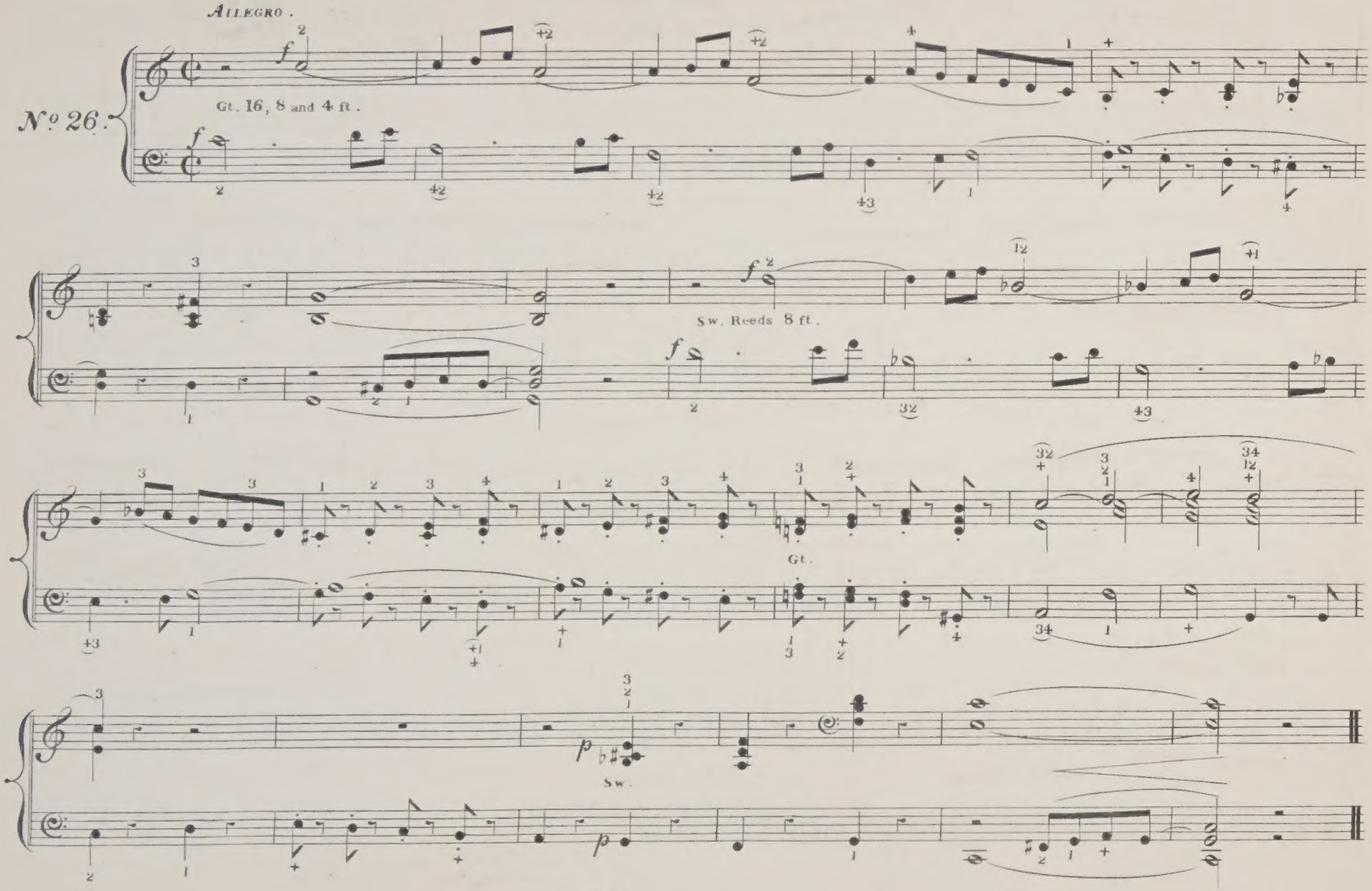

Sw. Reeds .
Gt.
Sw.
Sw.
Gt.

—On Detached Chords, to be played with great precision.—




Gt.
Gt.
Sw.
Gt.
Gt.
Sw.
pp
Sw. with Oboe.
pp

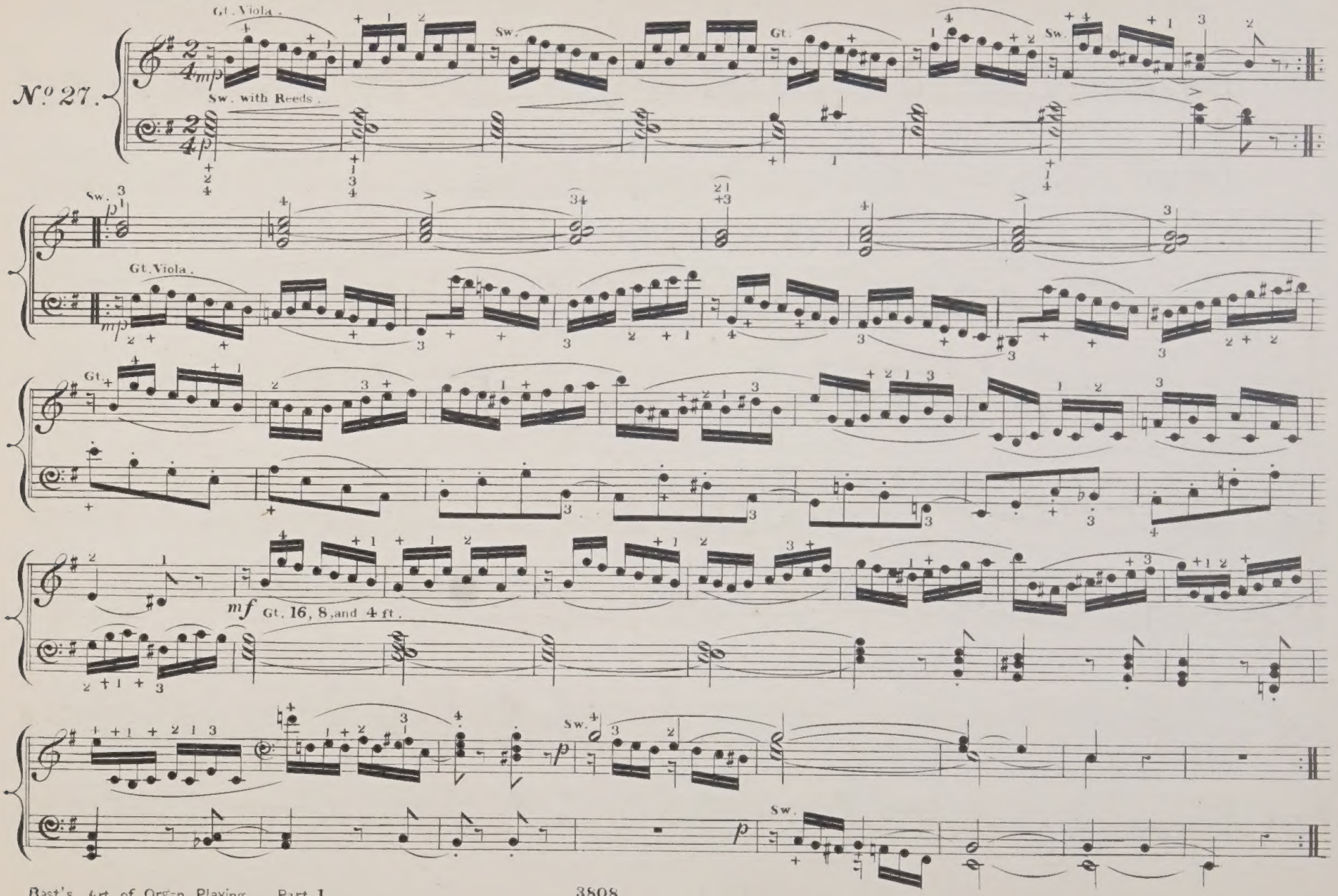
— Imitative Passages interspersed with detached Chords . —



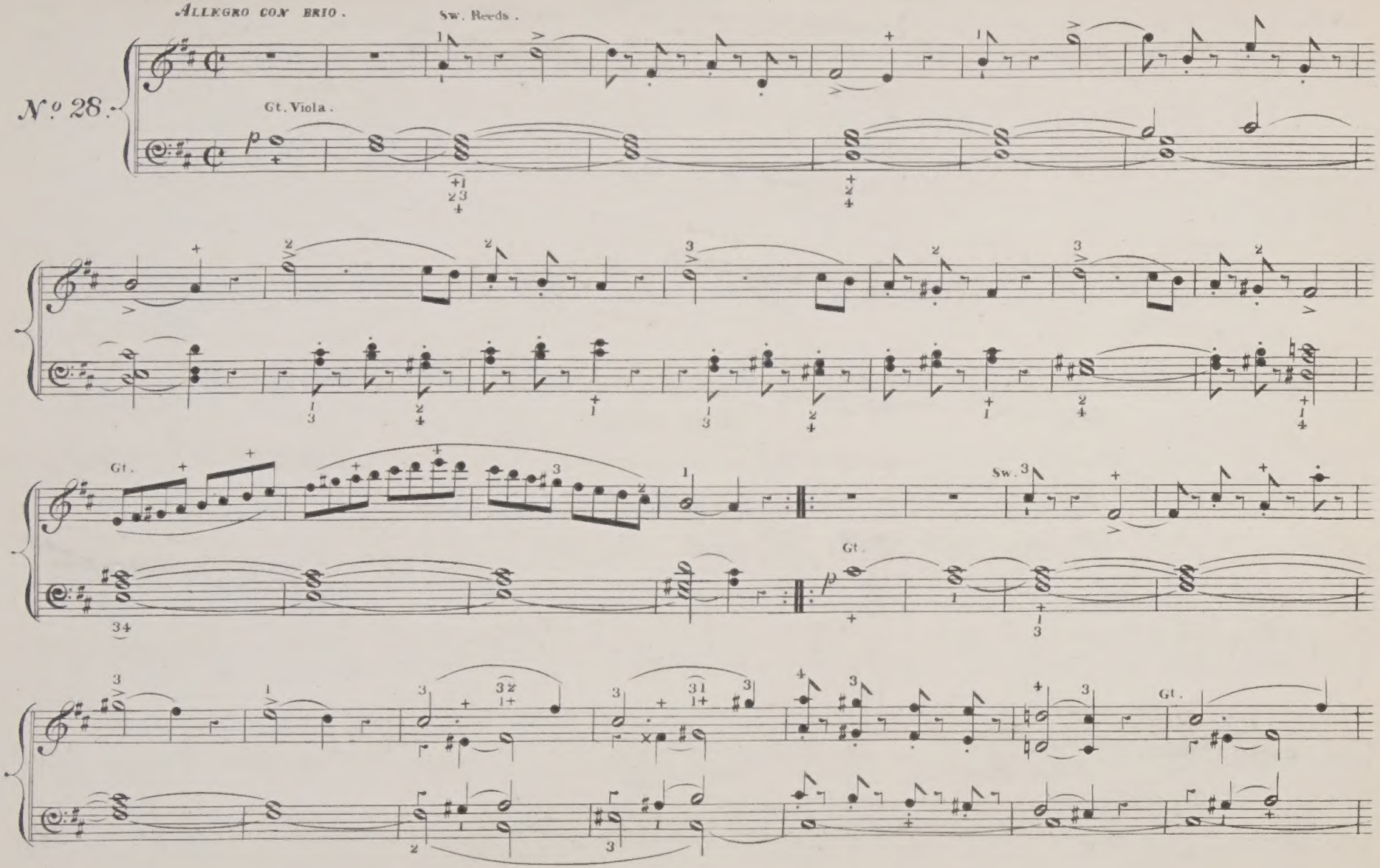
— Rapid Passages with a sustained accompaniment. —

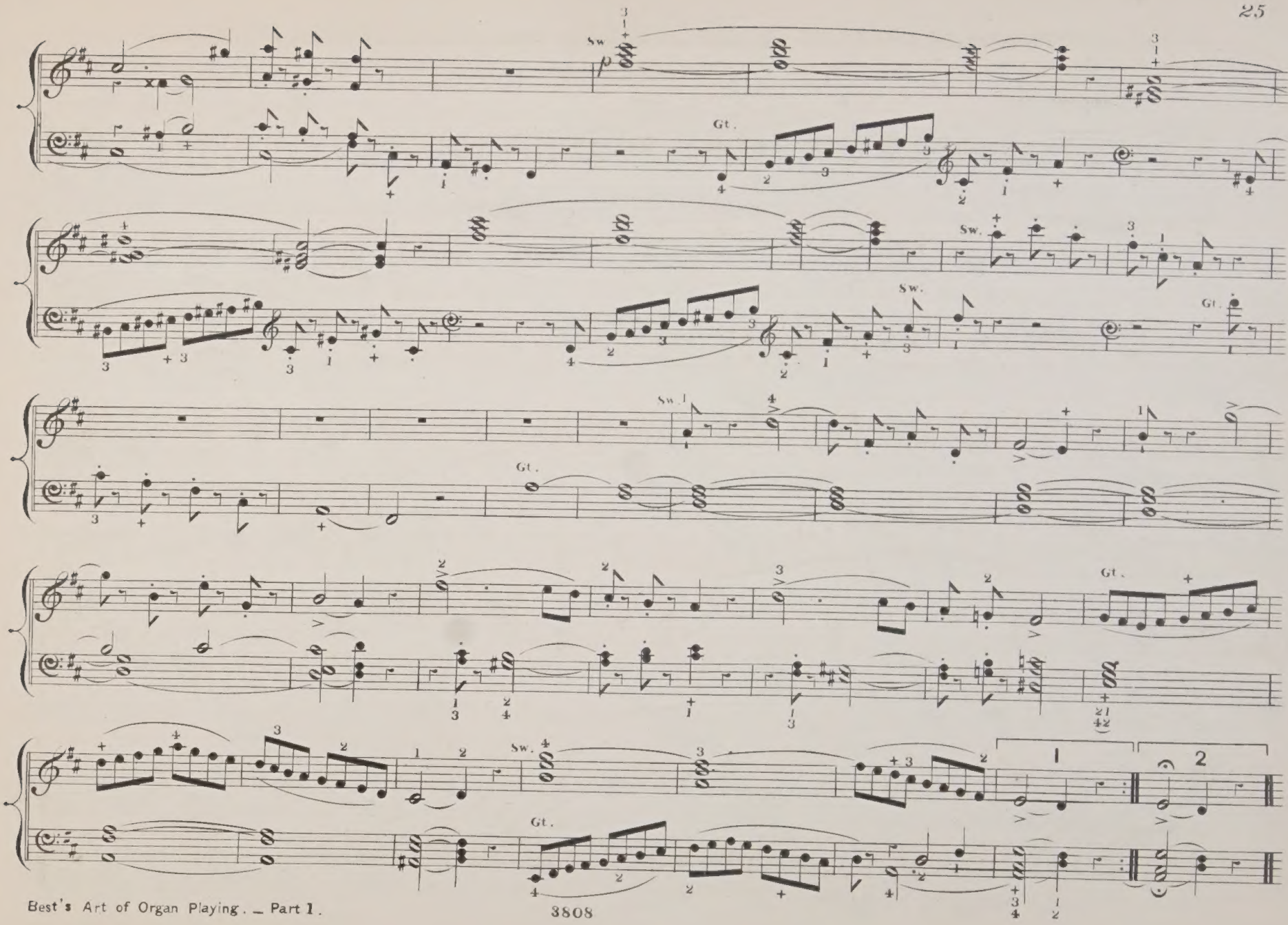
Allegro Moderato.

No. 27.

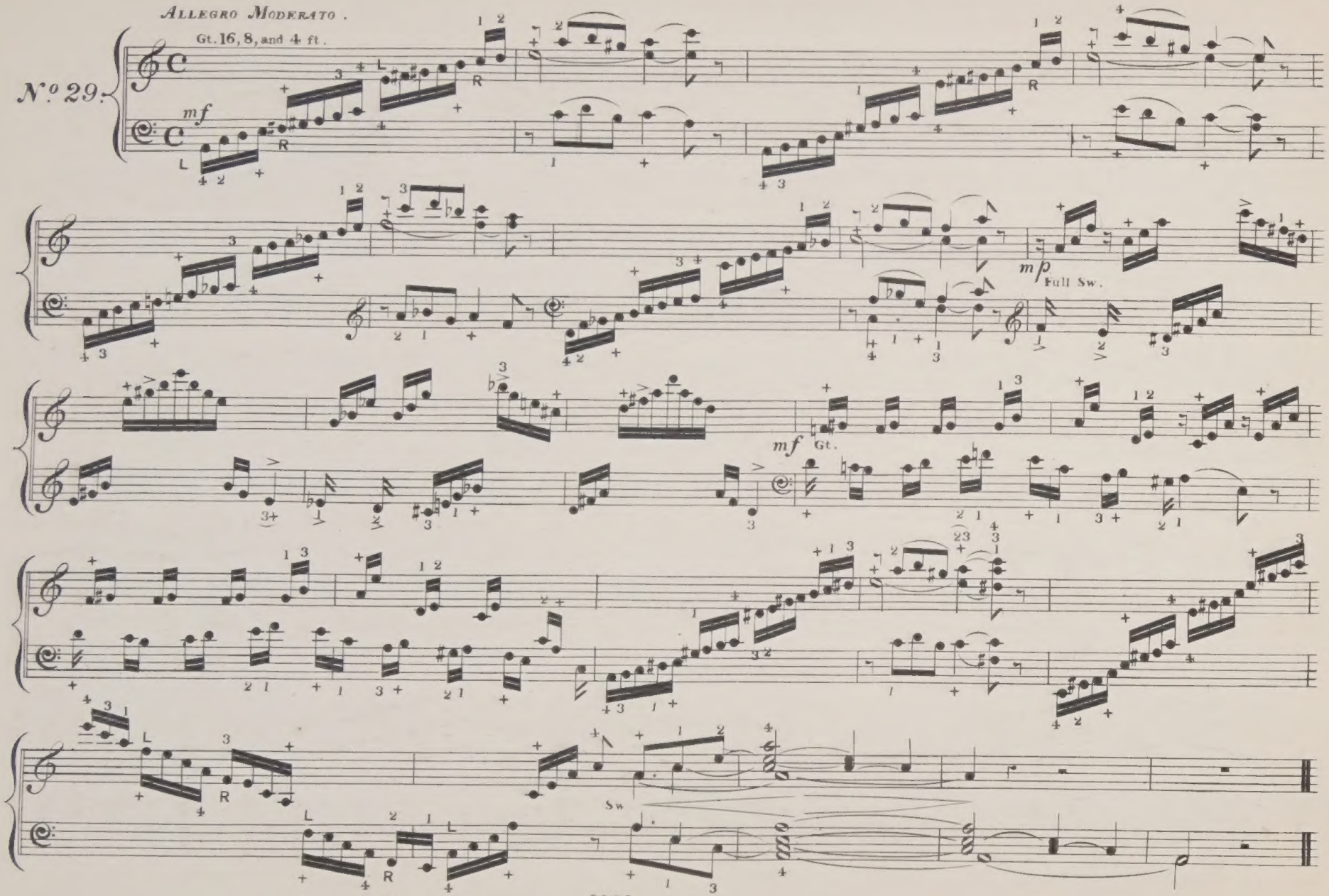


– On the art of Phrasing, combined with clearness of execution in the performance of passages derived from the Scales . –

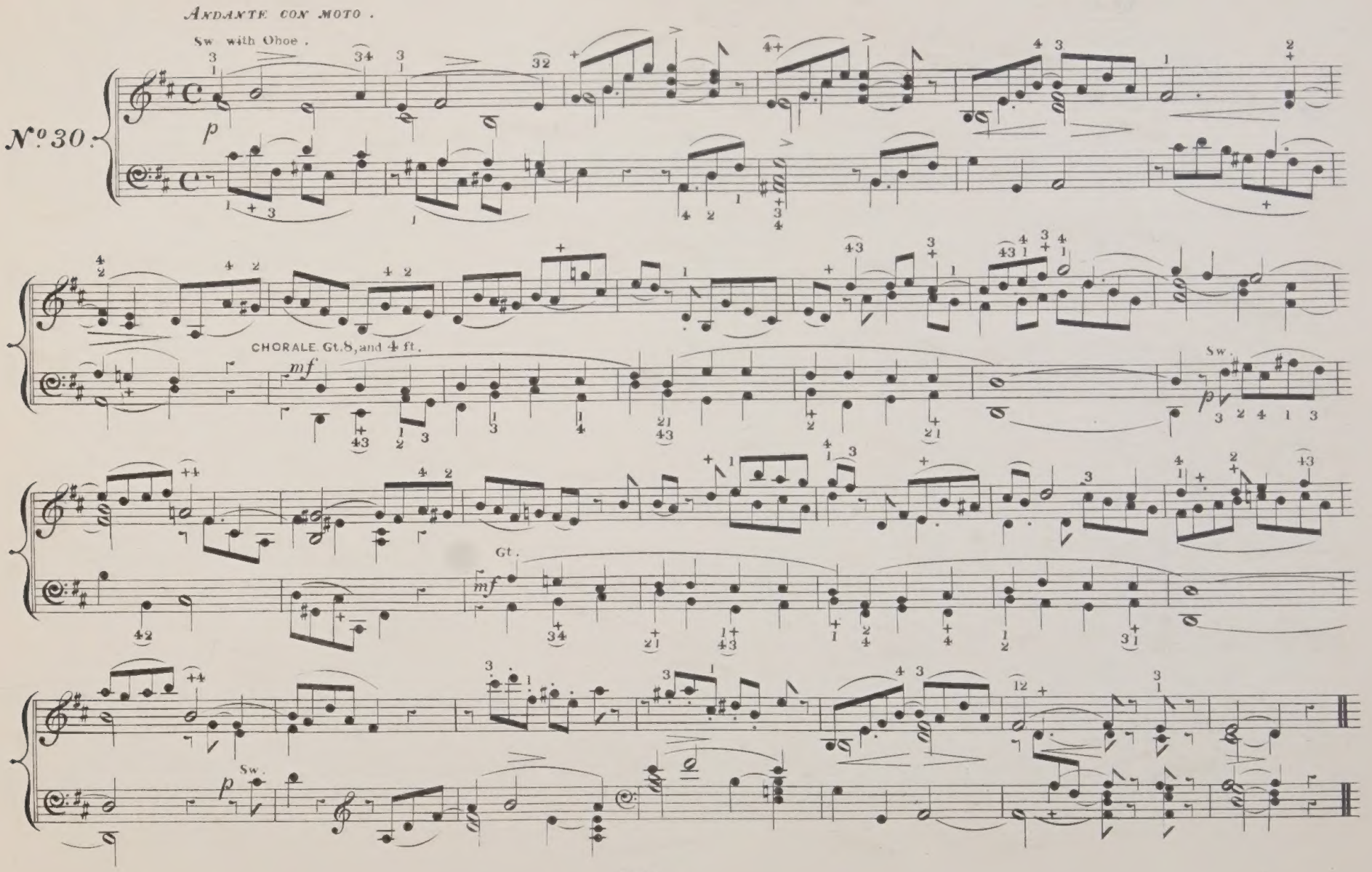



Sw.
Gt.
Sw.
Sw.
Gt.
Sw.
Gt.
Gt.
Sw. 4
Gt.
1
2

— Rapid Passages, divided between the Hands, as in the Organ Music of Bach and other Composers. —

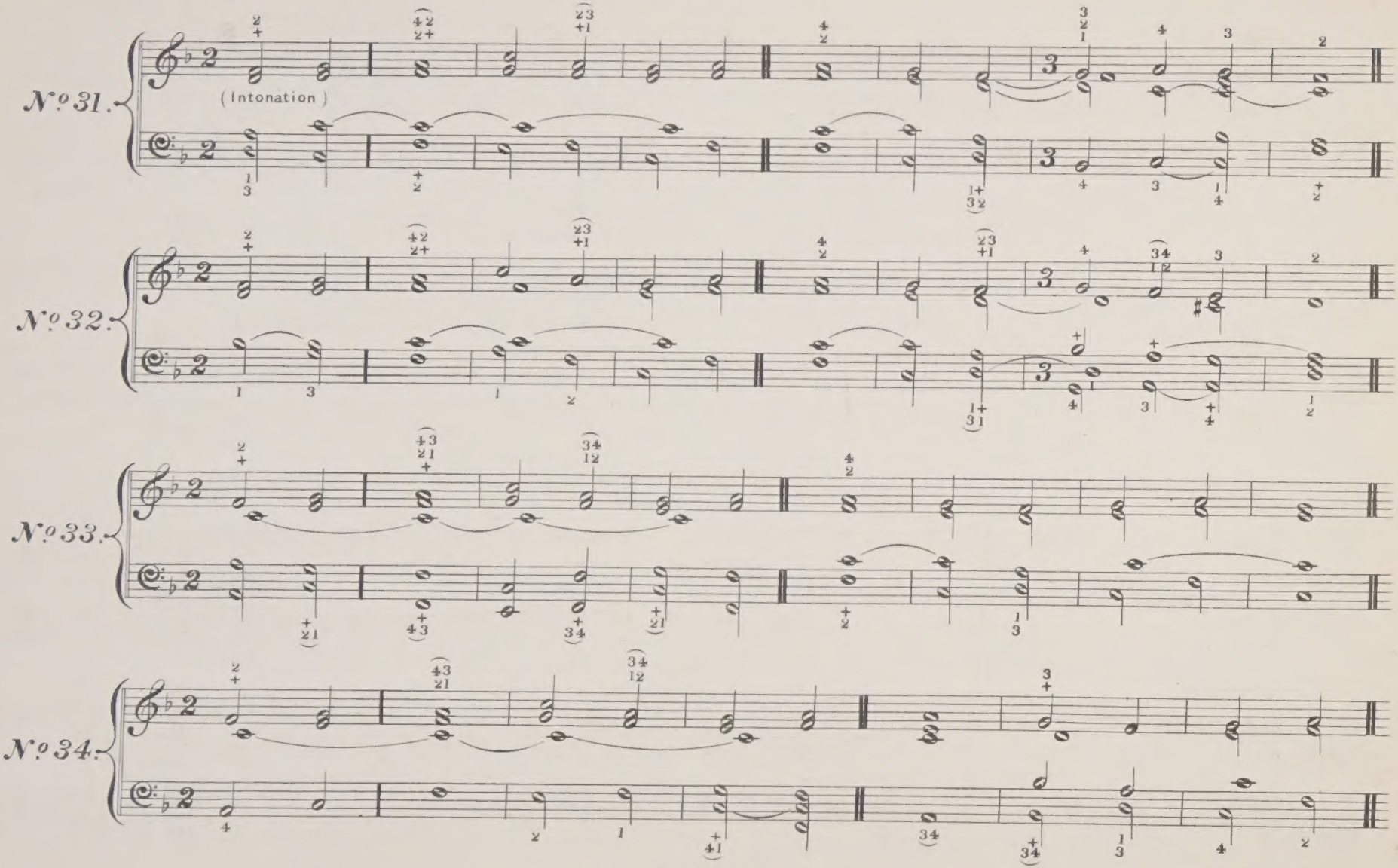


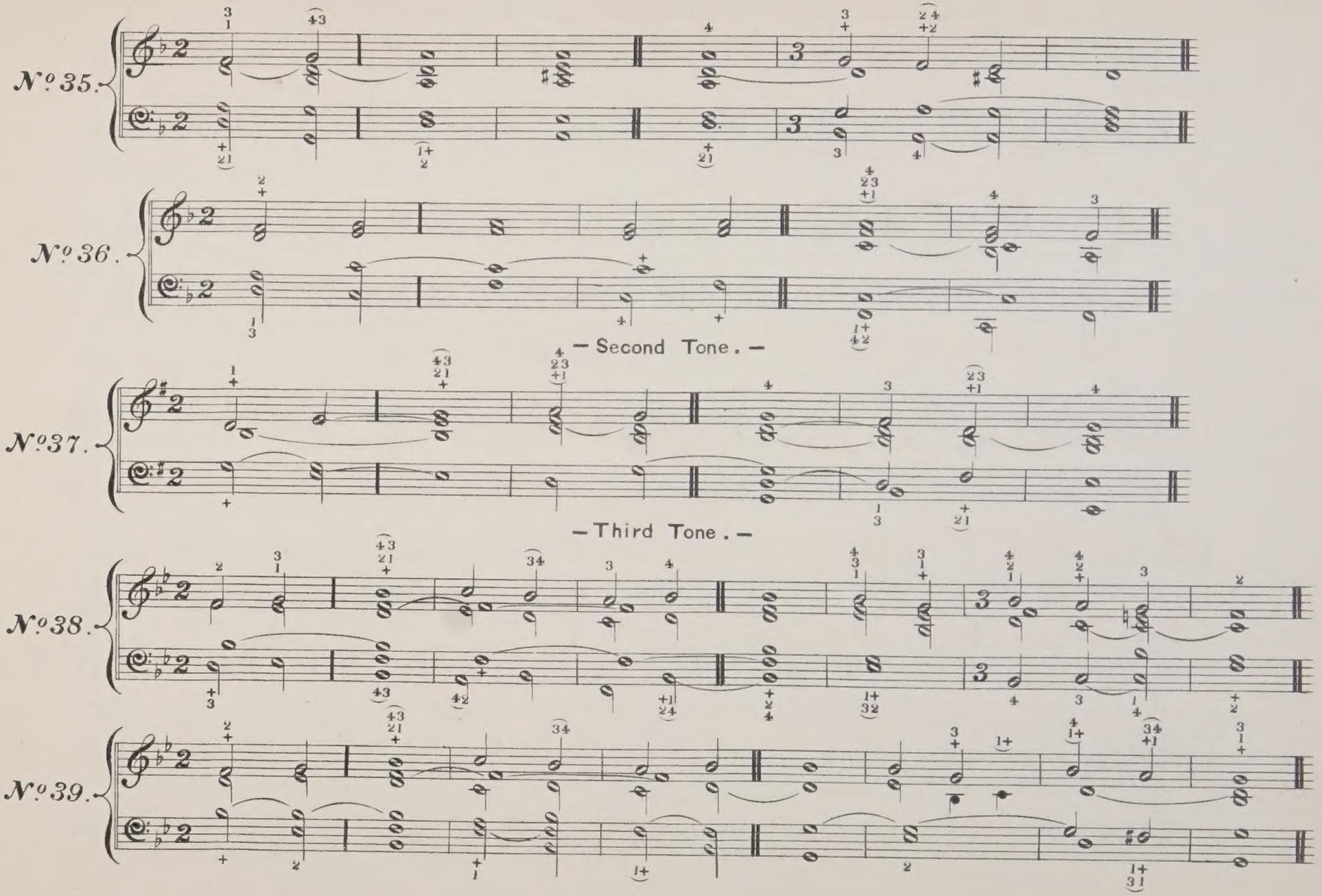
— Prelude on a Chorale by Th. Tallis, from Archbishop Parker's Psalter. (A.D. 1561.) Theme in the Tenor. —

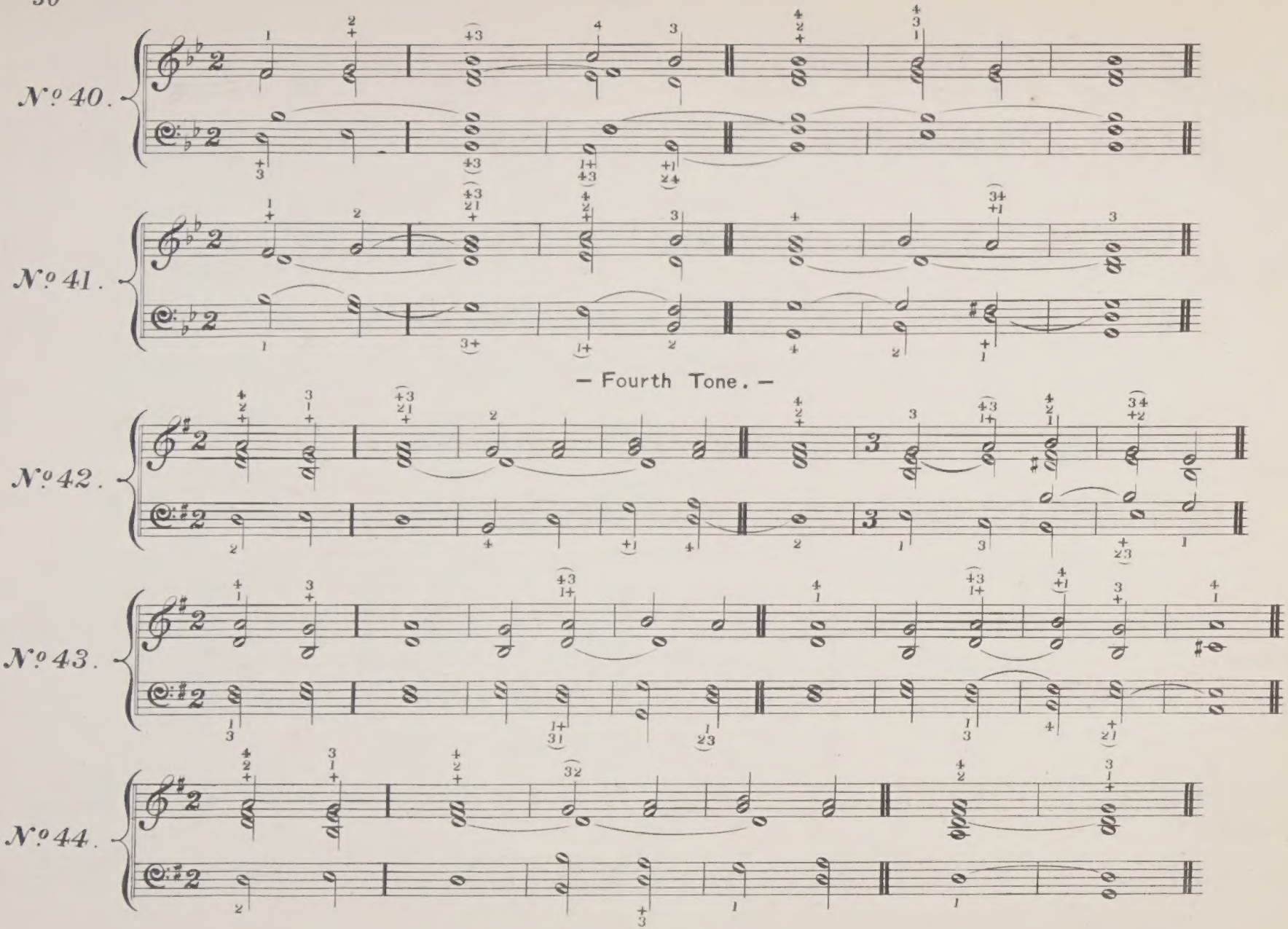


THE EIGHT TONES FOR THE PSALMS, WITH THEIR VARIOUS ENDINGS.

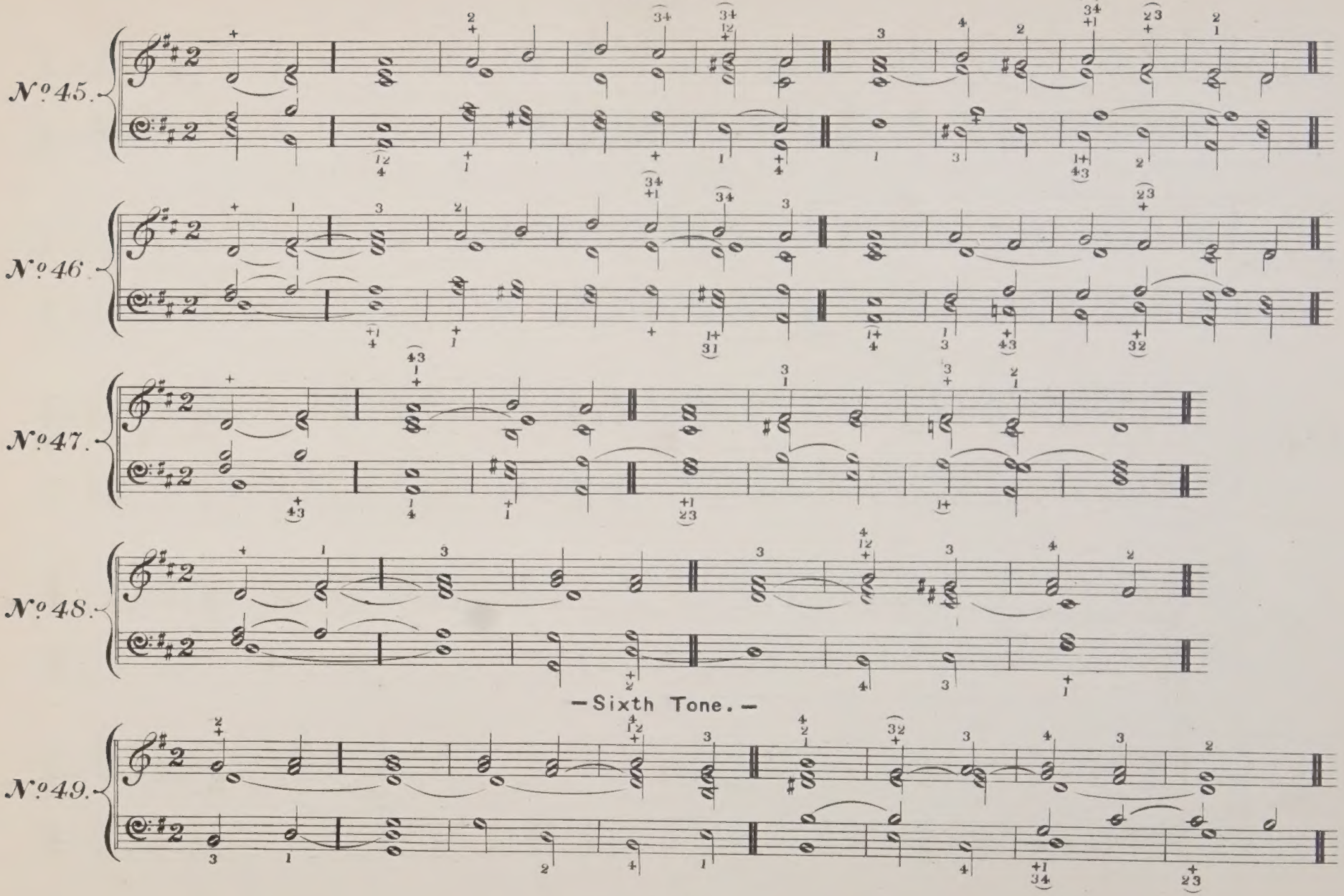
— First Tone. —




No. 35.
No. 36.
— Second Tone. —
No. 37.
— Third Tone. —
No. 38.
No. 39.

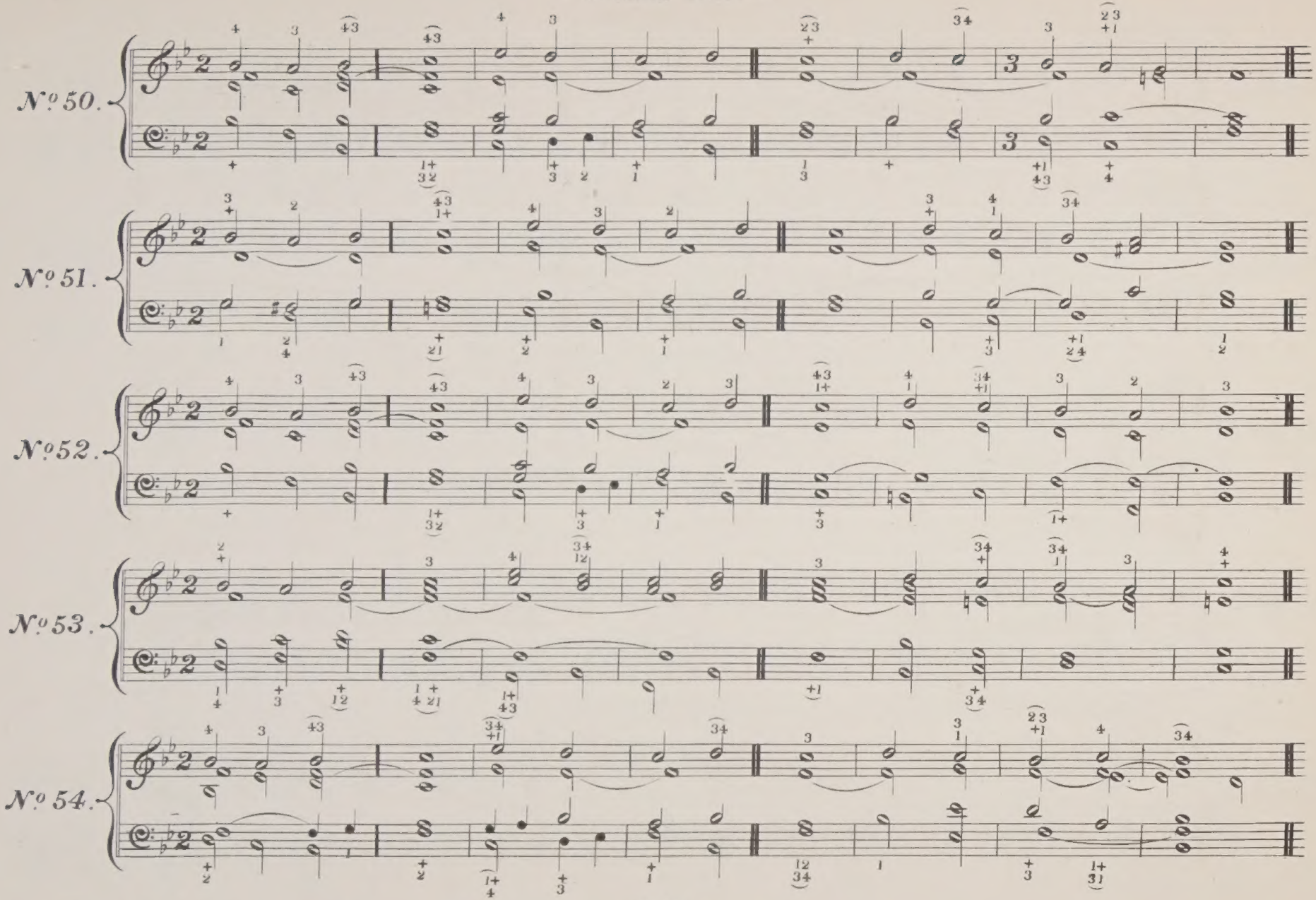

Nº 40.
Nº 41.
— Fourth Tone. —
Nº 42.
Nº 43.
Nº 44.

— Fifth Tone . —

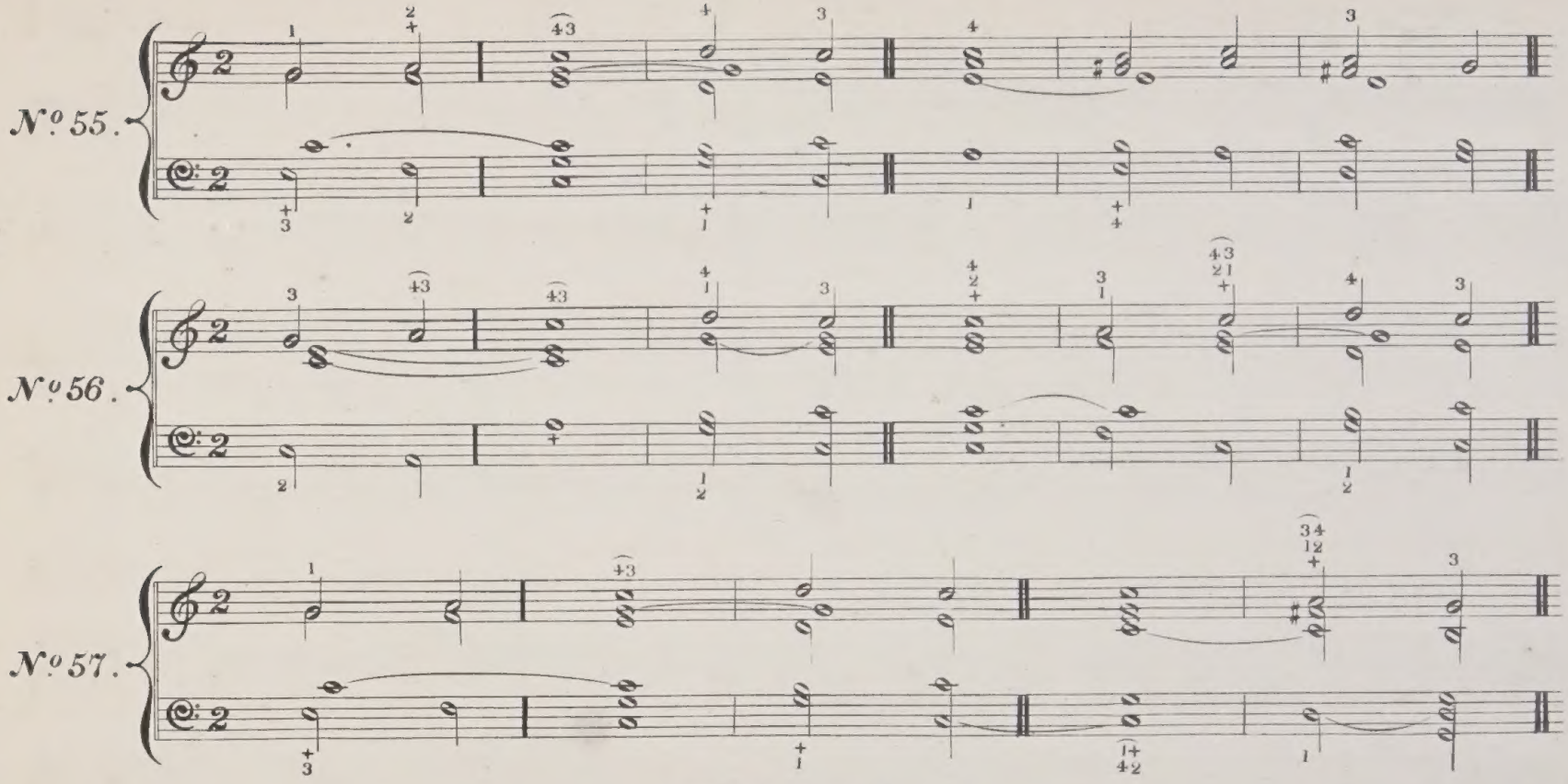


— Sixth Tone. —

— Seventh Tone. —

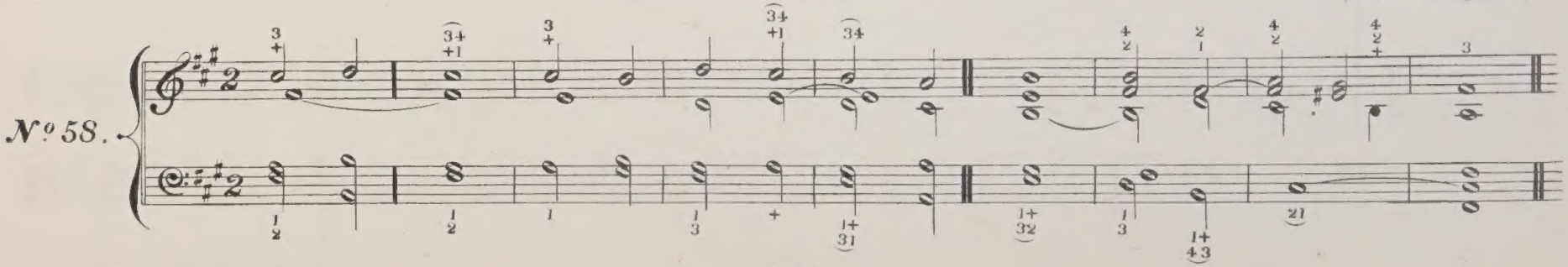


— Eighth Tone. —



— Eighth Tone, Irregular. —

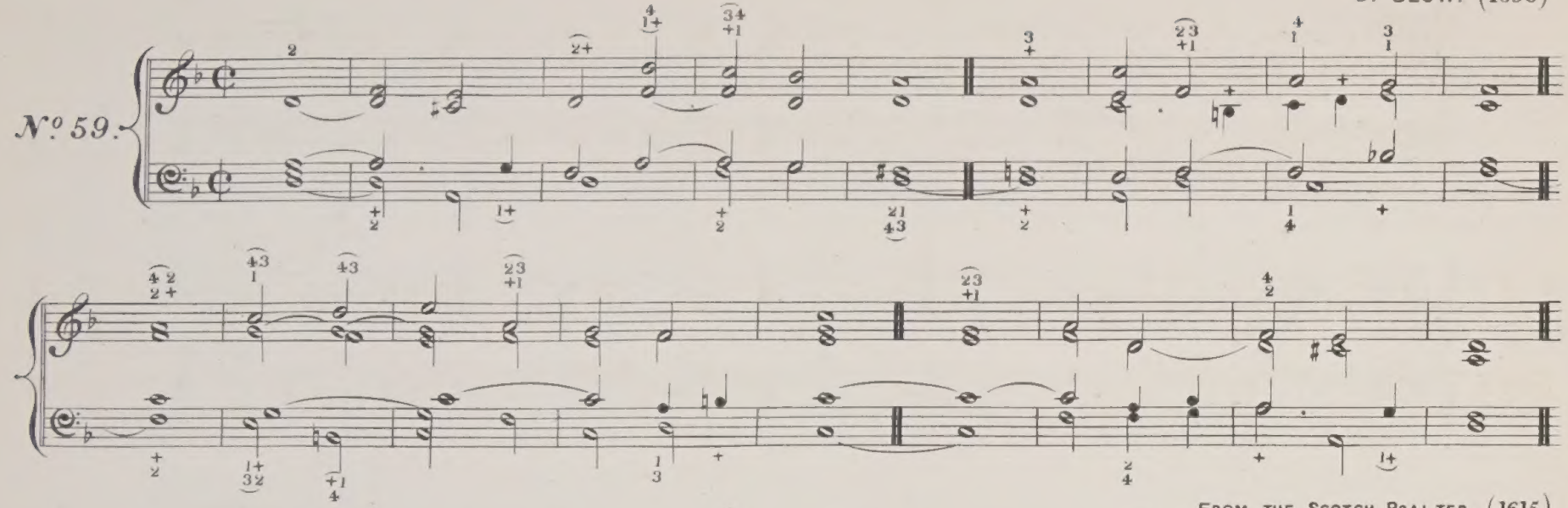
(Tonus Peregrinus.)



SIX CHORALES.

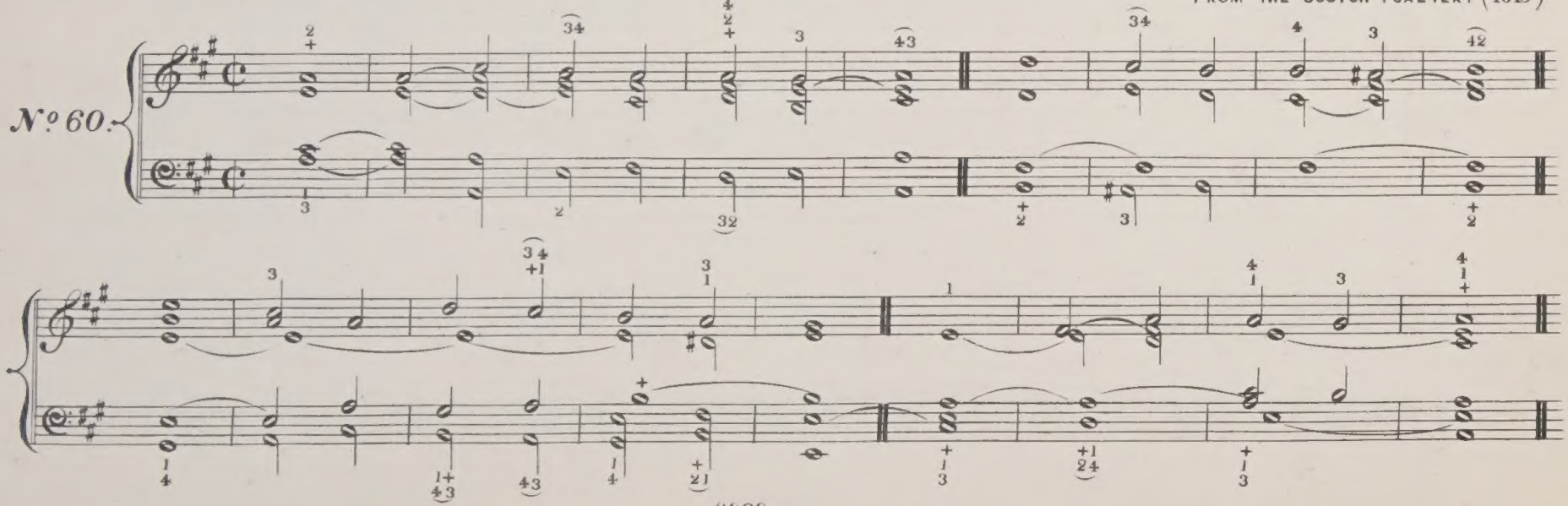
Dr BLOW. (1690)

No. 59.

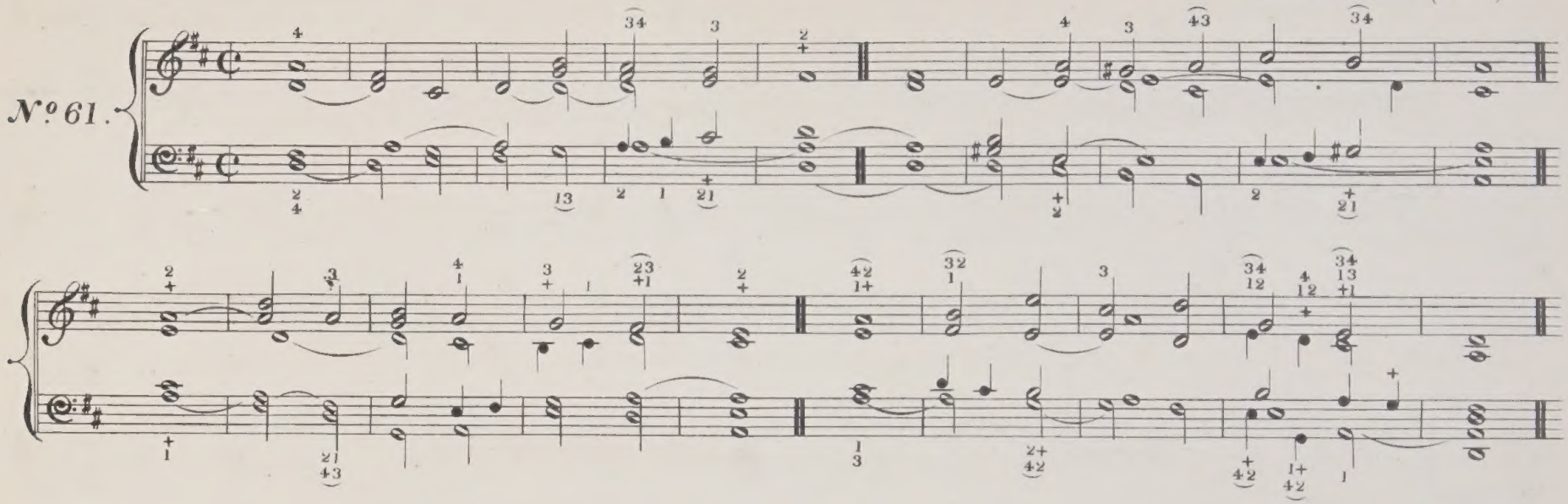


FROM THE SCOTCH PSALTER. (1615)

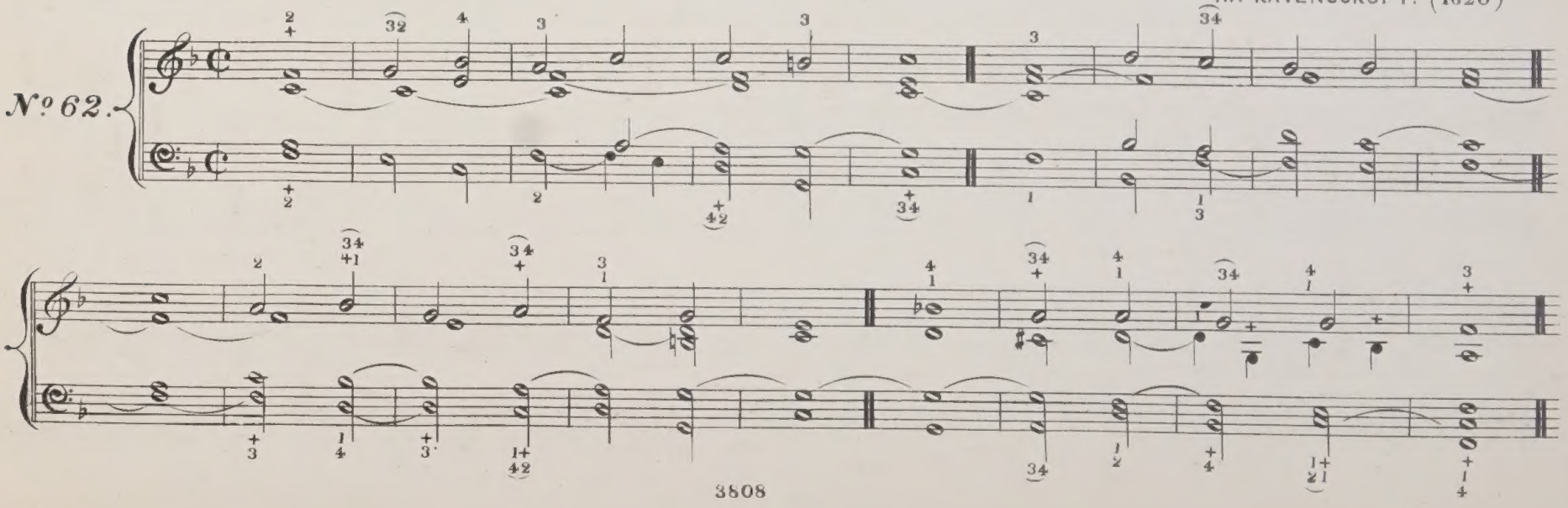
No. 60.



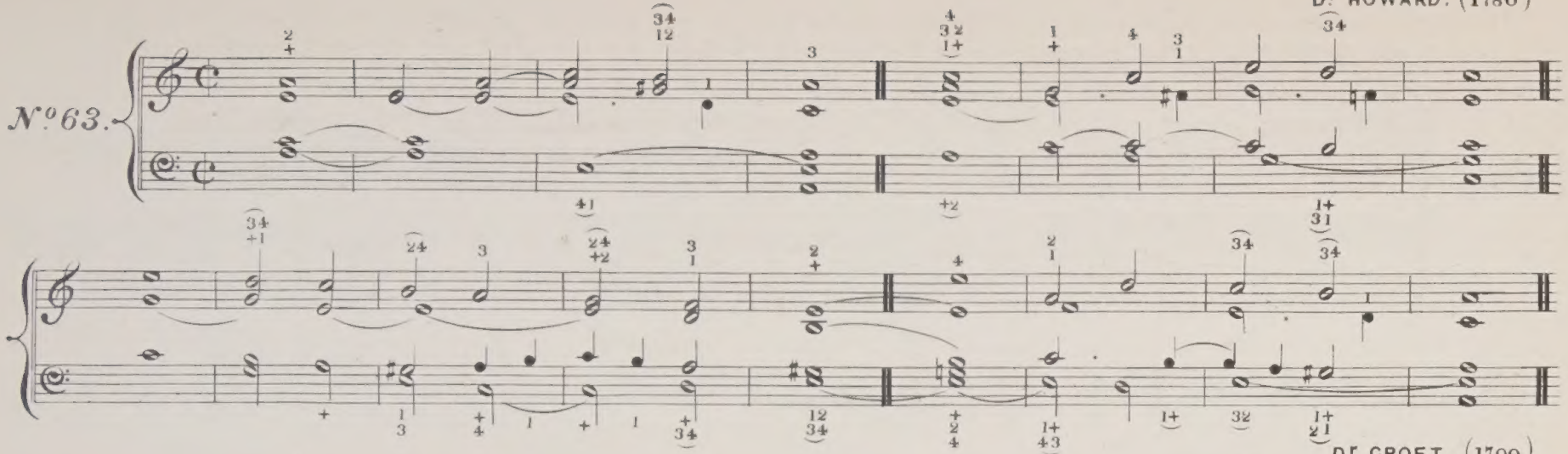
GEO: GREENE. (1790)



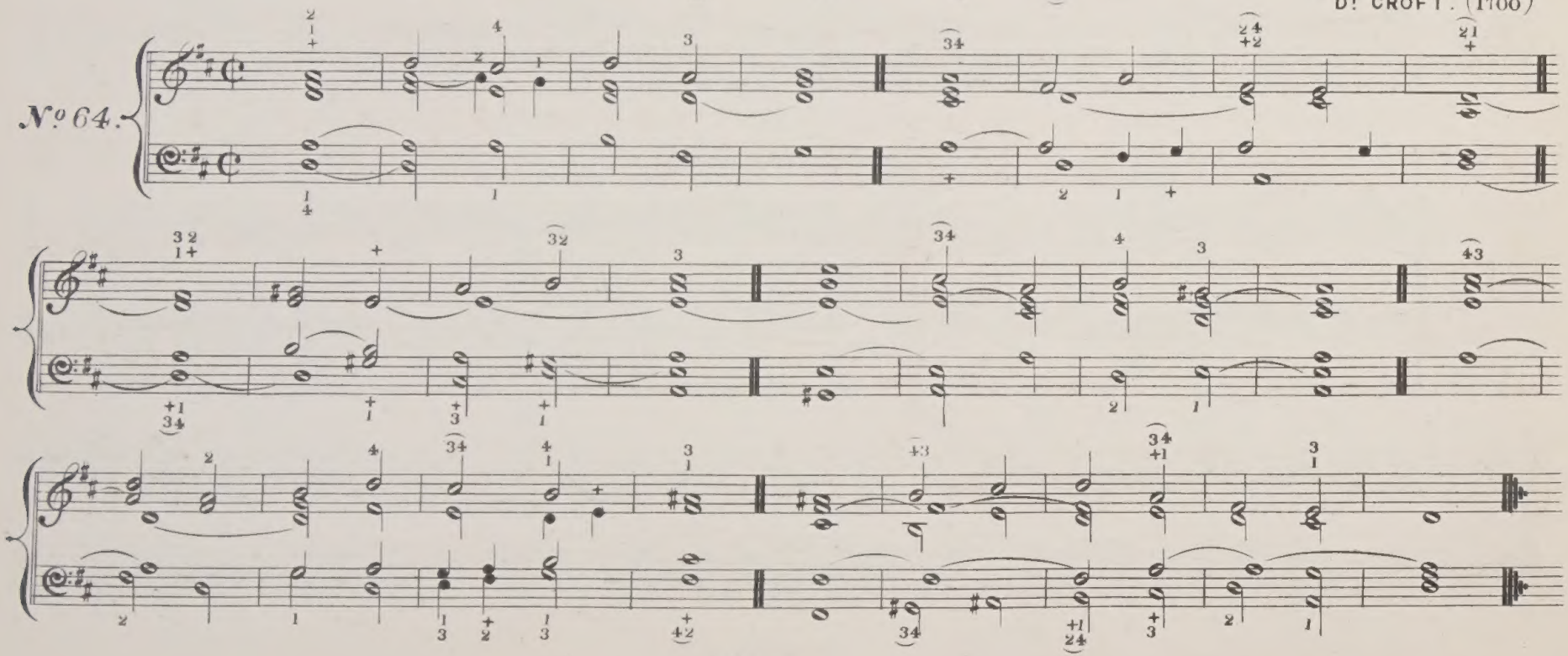
TH: RAVENSCROFT. (1620)



Dr HOWARD. (1780)

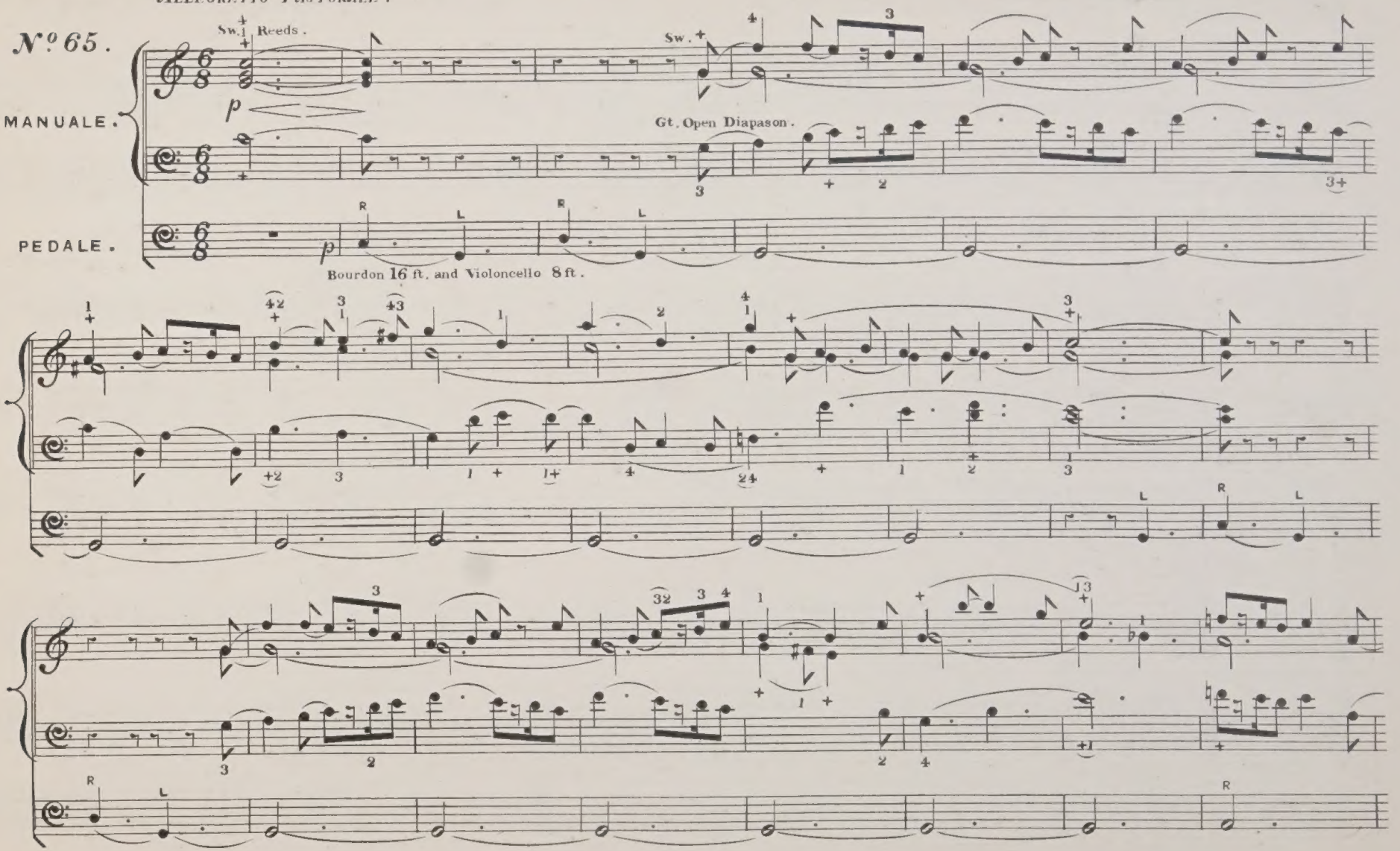


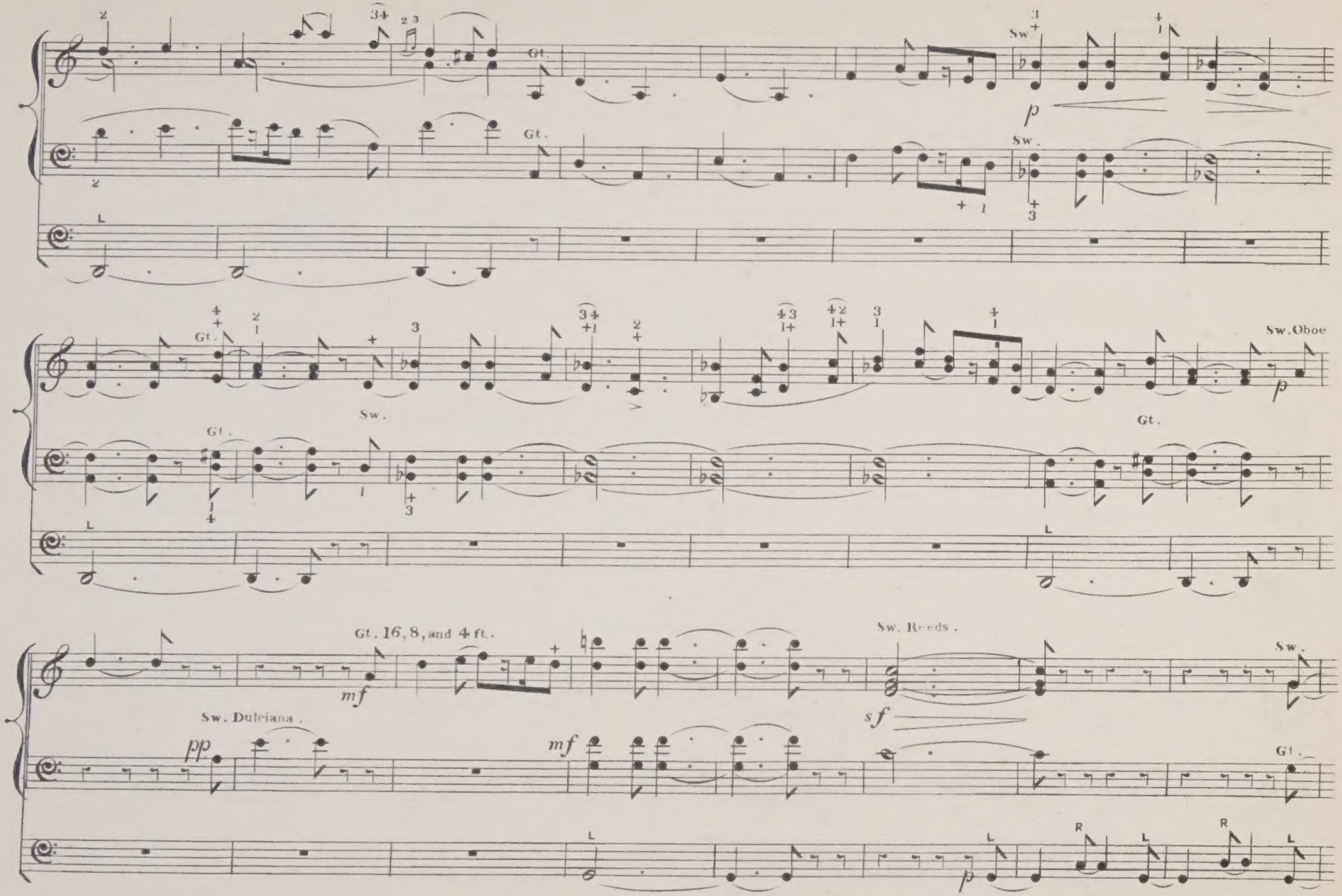
Dr CROFT. (1700)

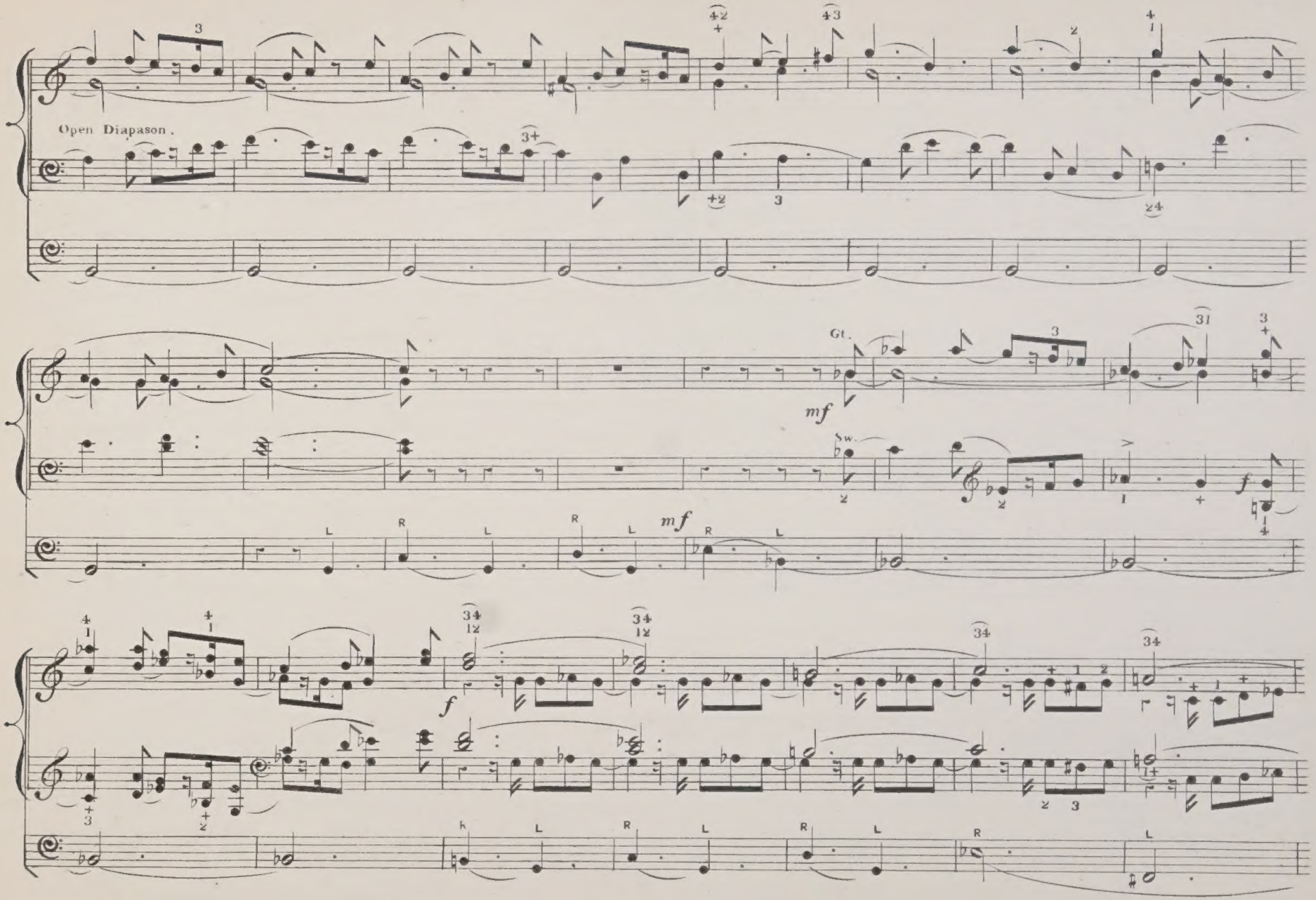


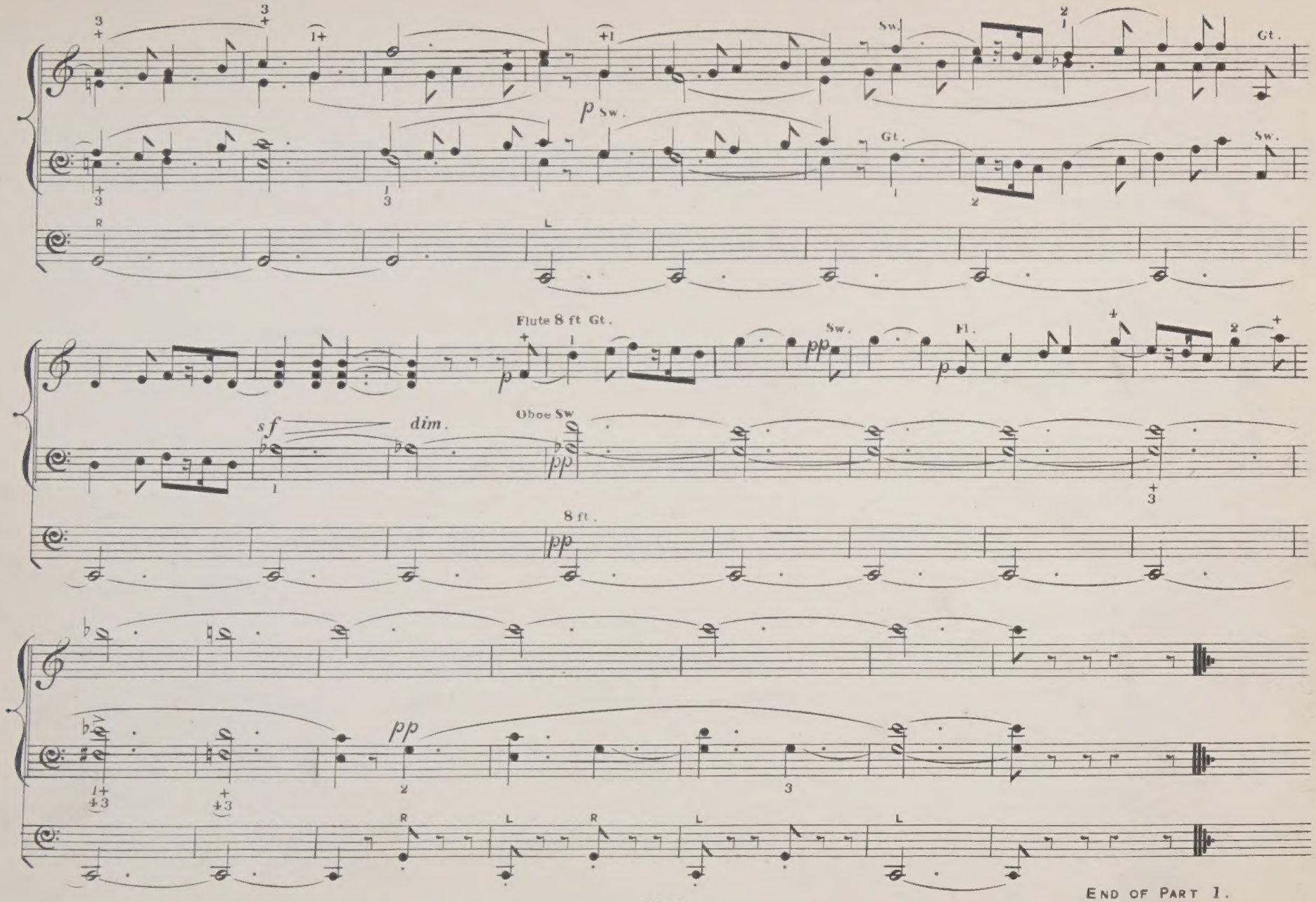
This Piece, which concludes Part I, has a separate Pedal Part.— The passages assigned to the feet are very easy of execution, and merely require the alternate use of the point of the Right and Left Foot, as indicated above the notes.

Allegretto Pastorale.




Gt.
Sw.
p
Sw.Oboe
mf
Gt. 16, 8, and 4 ft.
Sw. Reeds.
sf
Sw. Dulciana.
pp


Open Diapason.
Gt.
Sw.
mf
f
mf
f



END OF PART I.

The Art of Organ Playing

PRACTICALLY ILLUSTRATED
FROM THE FIRST RUDIMENTS TO THE HIGHEST DIFFICULTIES OF THE INSTRUMENT;
BOTH IN ITS USE AS AN ACCOMPANIMENT TO THE DIFFERENT STYLES OF CHURCH MUSIC
AS WELL AS IN THE VARIOUS PURPOSES OF THE EMPLOYMENT OF THE
ORGAN AS A SOLO INSTRUMENT,

BY

W. T. Best.

Ent. Sta. Hall.

PART II.

Reduced Price, 12*s.*

LONDON SACRED MUSIC WAREHOUSE:
NOVELLO, EWER AND CO., MUSIC SELLERS (BY APPOINTMENT) TO HER MAJESTY AND H.R.H. THE PRINCESS OF WALES,
1, BERNERS STREET, (W.), AND 35, POULTRY (E.C.).

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181. Paſſacaglia, in C minor - - Bach.
182. Variations on "God ſave the King" - Rinck.
183. Andantino. E flat major - W. T. Beſt.
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185. Sonata. G major - - W. T. Beſt.

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(Shake)

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187. Toccata, in C major - - - Bach.
188. Variations on "God ſave the King" - Rinck.

(Beat)

189. Prelude, in C minor - - - Bach.
190. Prelude, in C major - - - Bach.
191. Fugue, in A major - - W. T. Beſt.

(Appoggiatura)

192. Variations, in A major - Ad. Heſſe.
193. Andante. E flat major - W. T. Beſt.

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(Phraſing)

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(End of Detached Examples.)

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207. FUGUE, in E major - - W. T. Beſt.
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END OF THE SECOND PART.

Part II.

The Art of Organ Playing,

by

W. T. Best.

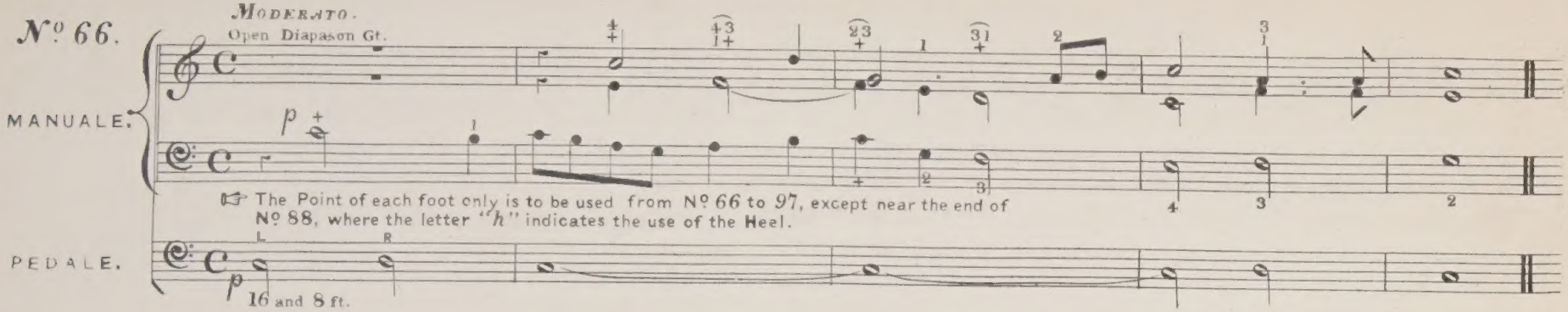
STUDIES FOR THE PEDAL,

WITH MANY ILLUSTRATIONS FROM THE WORKS OF BACH, AND OTHER ORGAN COMPOSERS; SHEWING HOW PASSAGES OF SPECIAL DIFFICULTY ARE TO BE PLAYED.

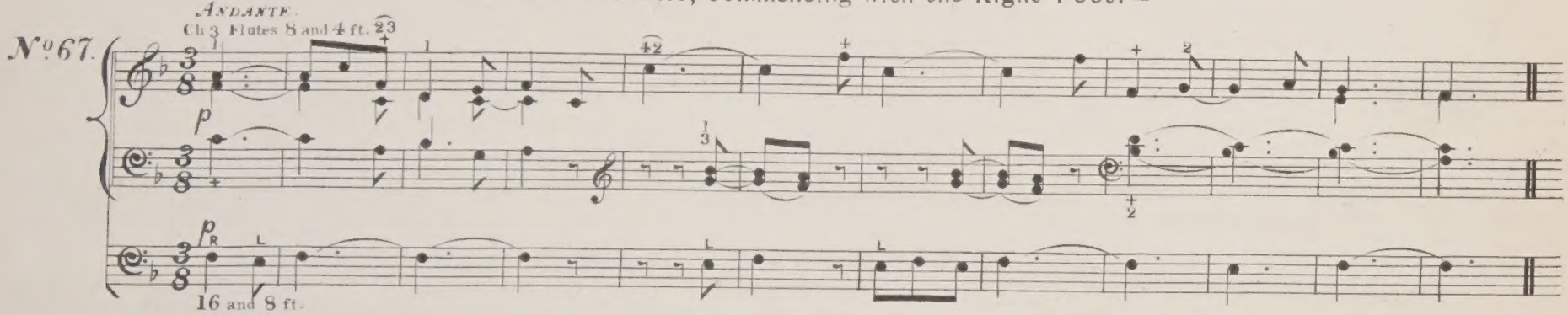
The First Part of this Work dealt merely with those peculiarities of Touch and Fingering, in which the mode of performance on the Keyboard of an Organ differs from that of a Pianoforte,—but the characteristic of Organ music is, that it demands the simultaneous use of both Hands and Feet, a matter involving a different employment of the Left hand, which does not play the Bass, as in Pianoforte music, except where the Pedal part ceases for the moment. A proper manner of playing all those passages assigned to the Pedal is as important a study in its way as a correct method of Fingering, as applied to a keyed-instrument. The following Exercises have specially in view that opposed motion of the Left hand to the pedal part which constitutes one of the principal difficulties to be overcome by an organ-player, as the practice of mere passages for the Pedals, unaccompanied by the use of the Hands, will never enable a student to attain the requisite facility. The manner of playing on the Pedal-board of an Organ comprises the use of the Point and Heel of each Foot on successive notes; of Crossing the Feet in ascending and descending passages, also Changing the Feet on the same note without repeating the sound, so as to obtain a different position for the succeeding notes of a passage. A properly constructed Organ should possess an ample array of Registers exclusively belonging to the Pedal, combining not only gravity with power, but also sufficient delicacy of tone to accompany the softest Manual registers. The compass of a Pedal-board should be Two Octaves and a Half (CCC to G). The part for the Pedal is always written in the Bass Clef, on a separate Staff, and the normal Tone of the pedal-organ (16 feet), is an octave lower than the notation, except in those instances where an Eight Feet register is occasionally used for a special effect. The first 32 Exercises require the use of the Point of each Foot only, as it is necessary to acquire proficiency in this manner before proceeding to the alternate employment of the Point and Heel, a method which is of particular value in Chromatic progressions, as well as passages of great rapidity.

— FIVE EASY EXERCISES, FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT, ASCENDING OR DESCENDING A DEGREE.—

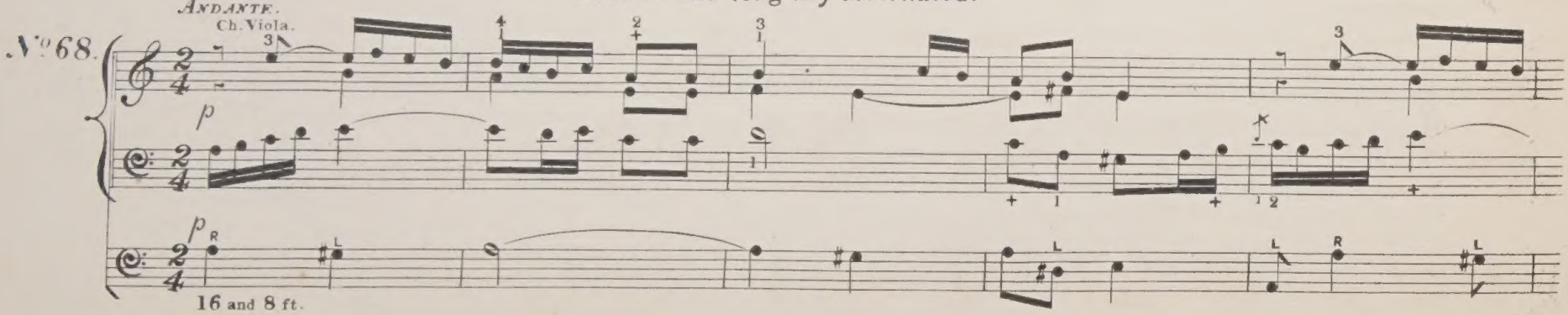
—On Two Notes, commencing with the Left Foot.—

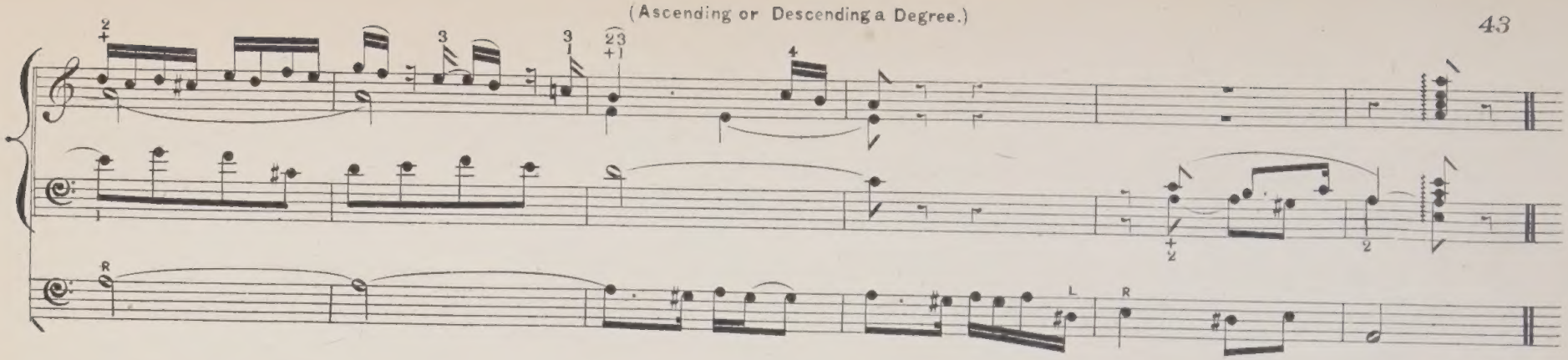


—A similar Exercise, commencing with the Right Foot.—



—A short and long key alternated.—



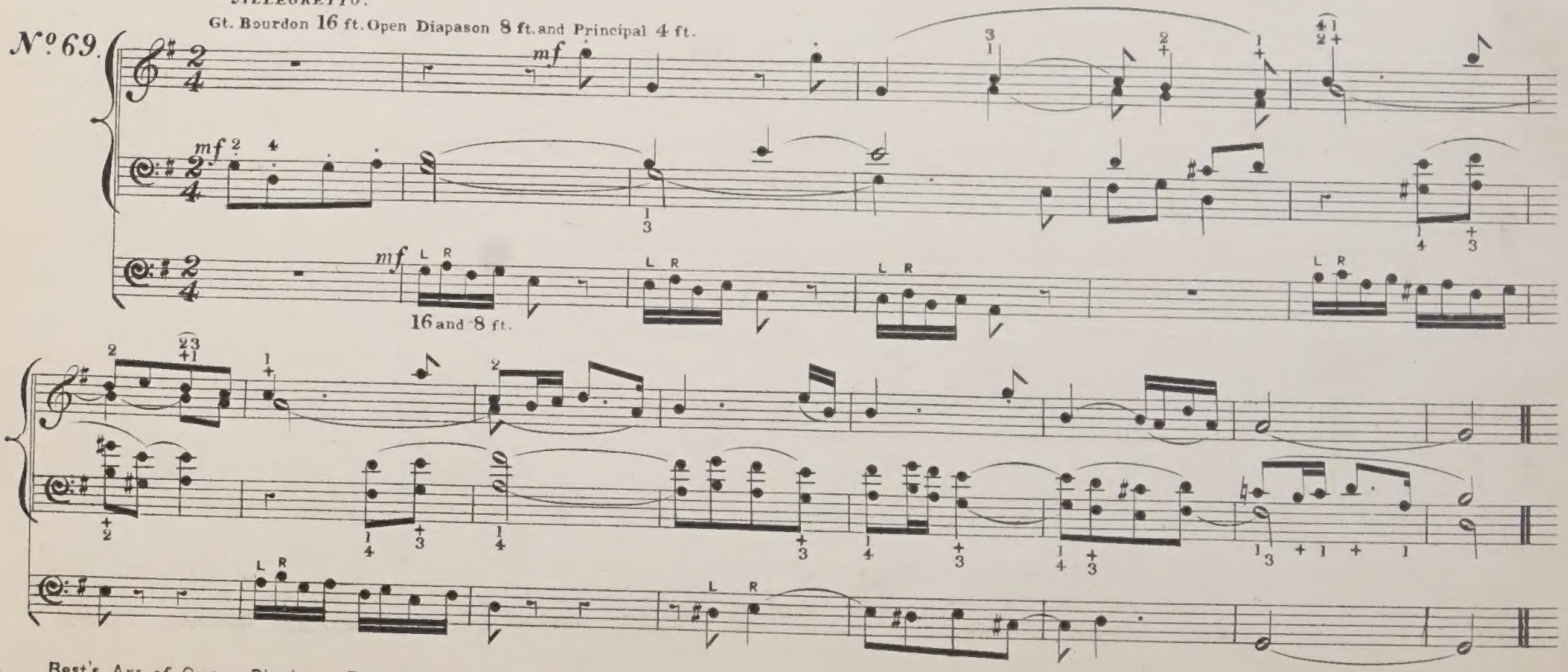


— Passages descending a degree. —

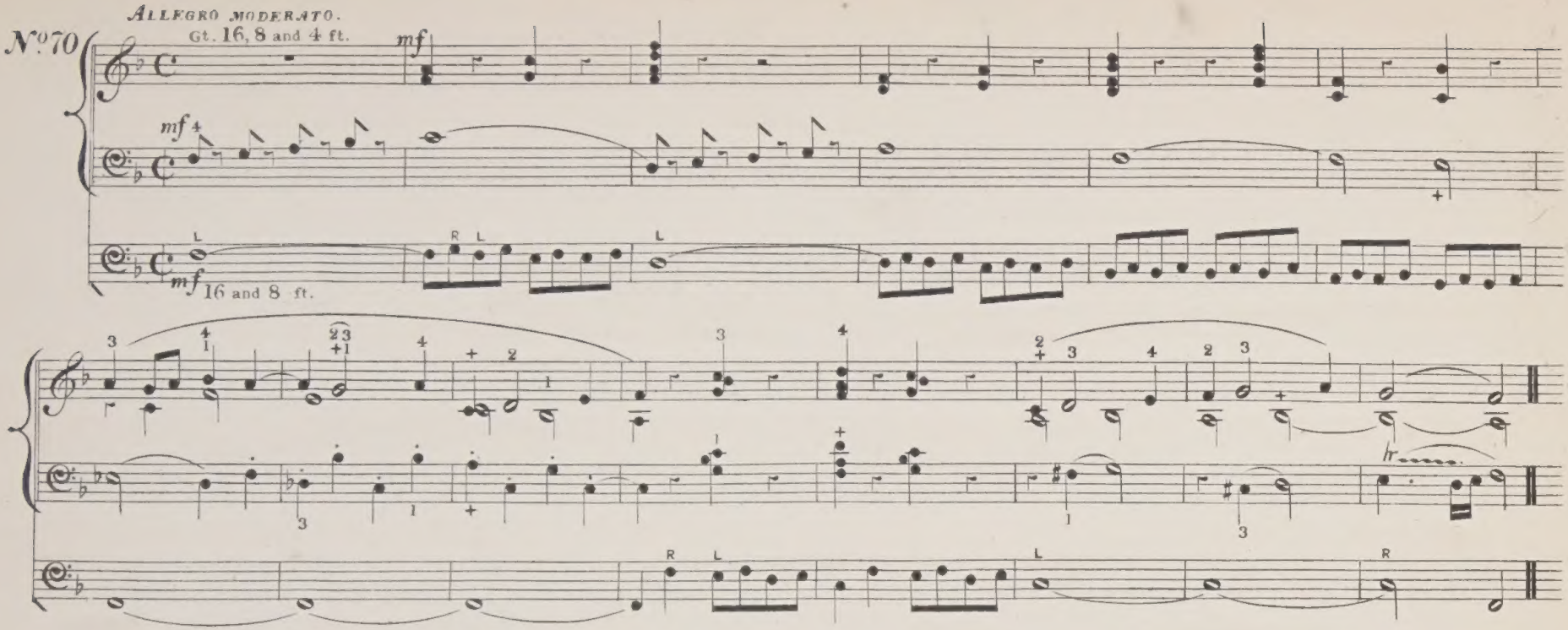
Allegretto.

Gt. Bourdon 16 ft. Open Diapason 8 ft. and Principal 4 ft.

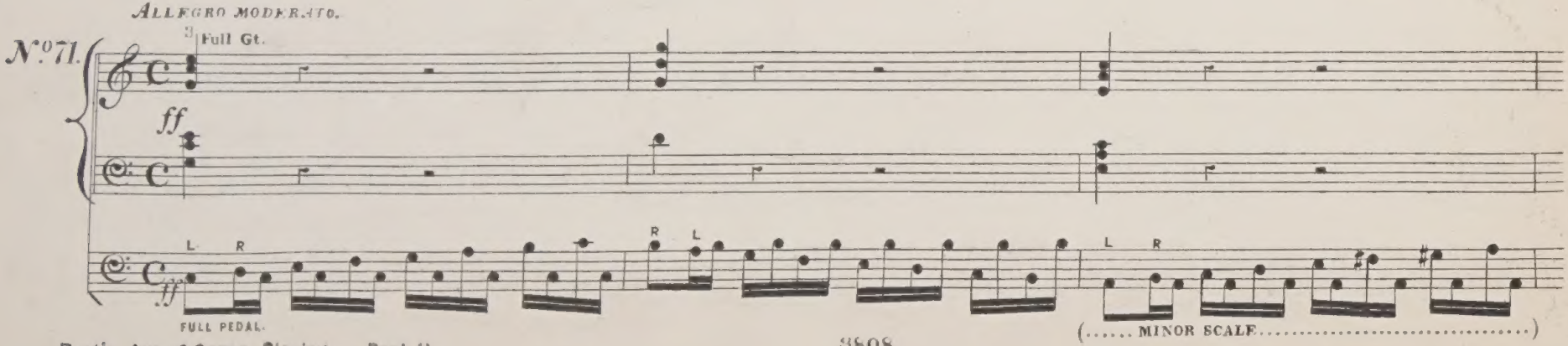
No. 69.

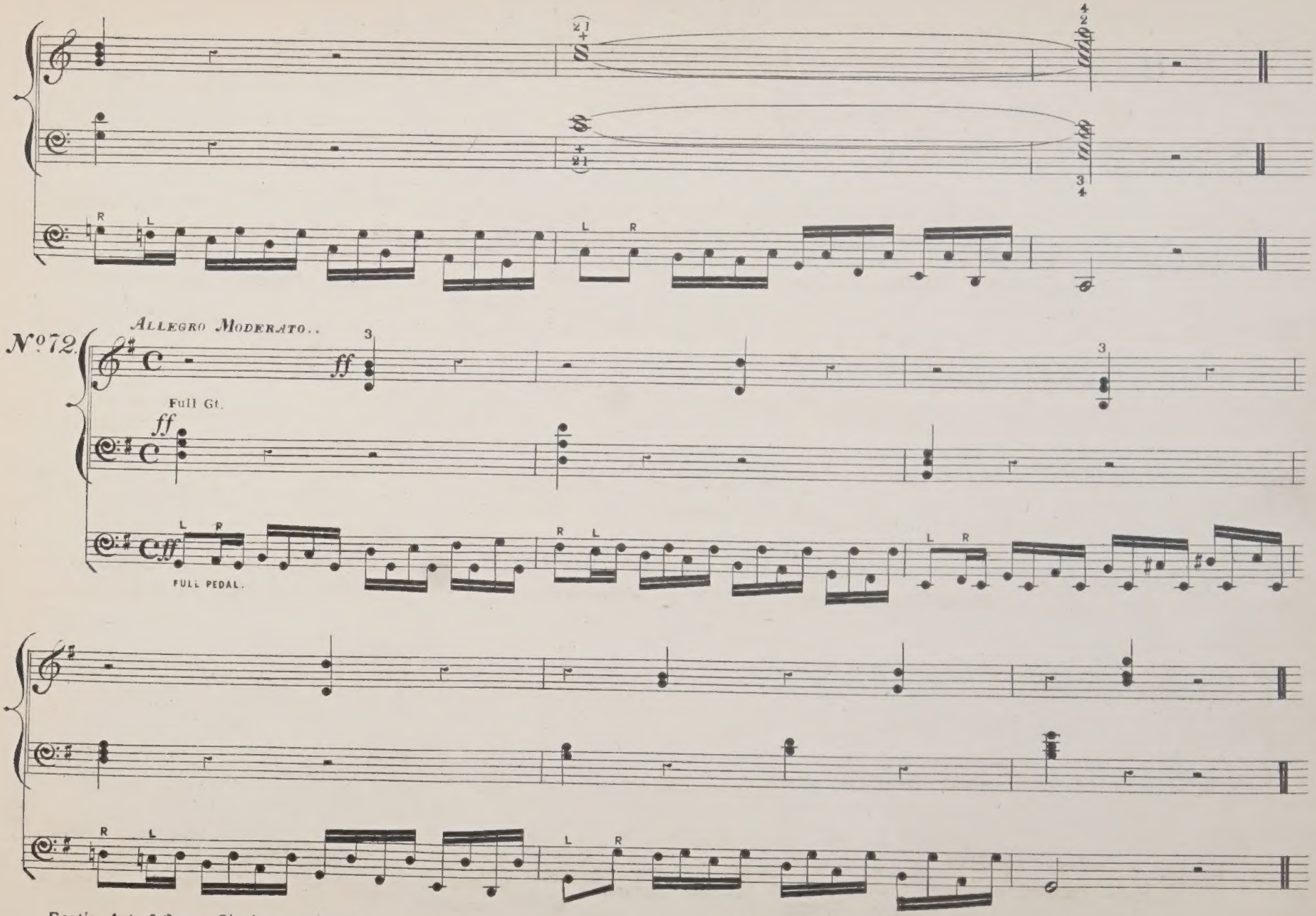


—A similar Exercise, but more extended.—



— TWELVE EXERCISES, IN ALL THE KEYS, ON ASCENDING AND DESCENDING SCALE PASSAGES FROM A GIVEN SOUND, IN ORDER TO ACQUIRE CERTAINTY IN PLAYING THE VARIOUS INTERVALS THROUGHOUT THE ENTIRE RANGE OF THE PEDAL-BOARD.—




No 72.
Allegro Moderato..
Full Gt.
FULL PEDAL.

(Ascending or Descending a Degree.)

No. 73.

Andante.

Ch. Flutes 8 and 4 ft.

p

Sw. Reeds 8 ft.

p

16 and 8 ft.

No. 74.

Andante.

Flute Ch. 8 ft.

p

Open Diapason Gt.

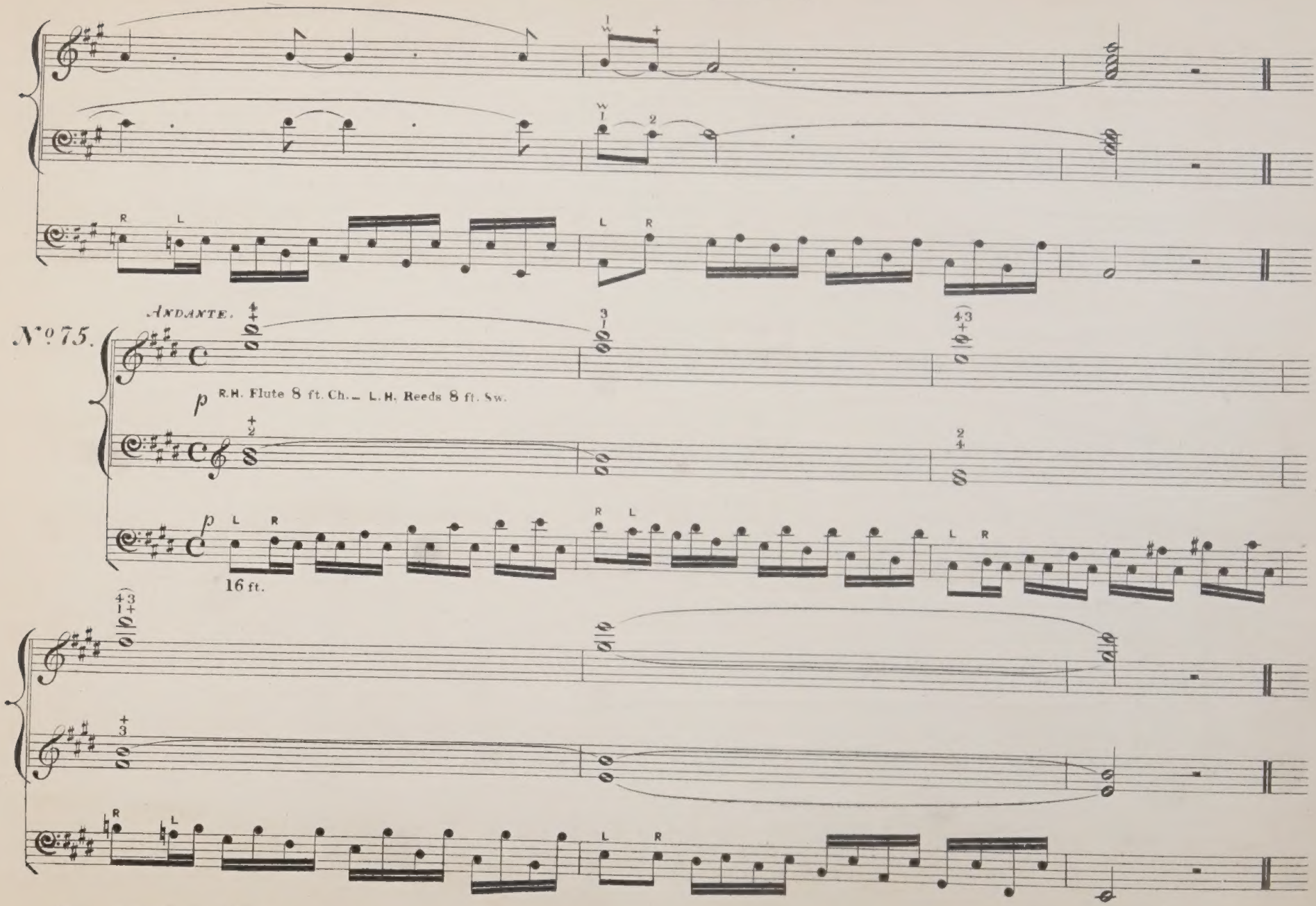
p

Gt.

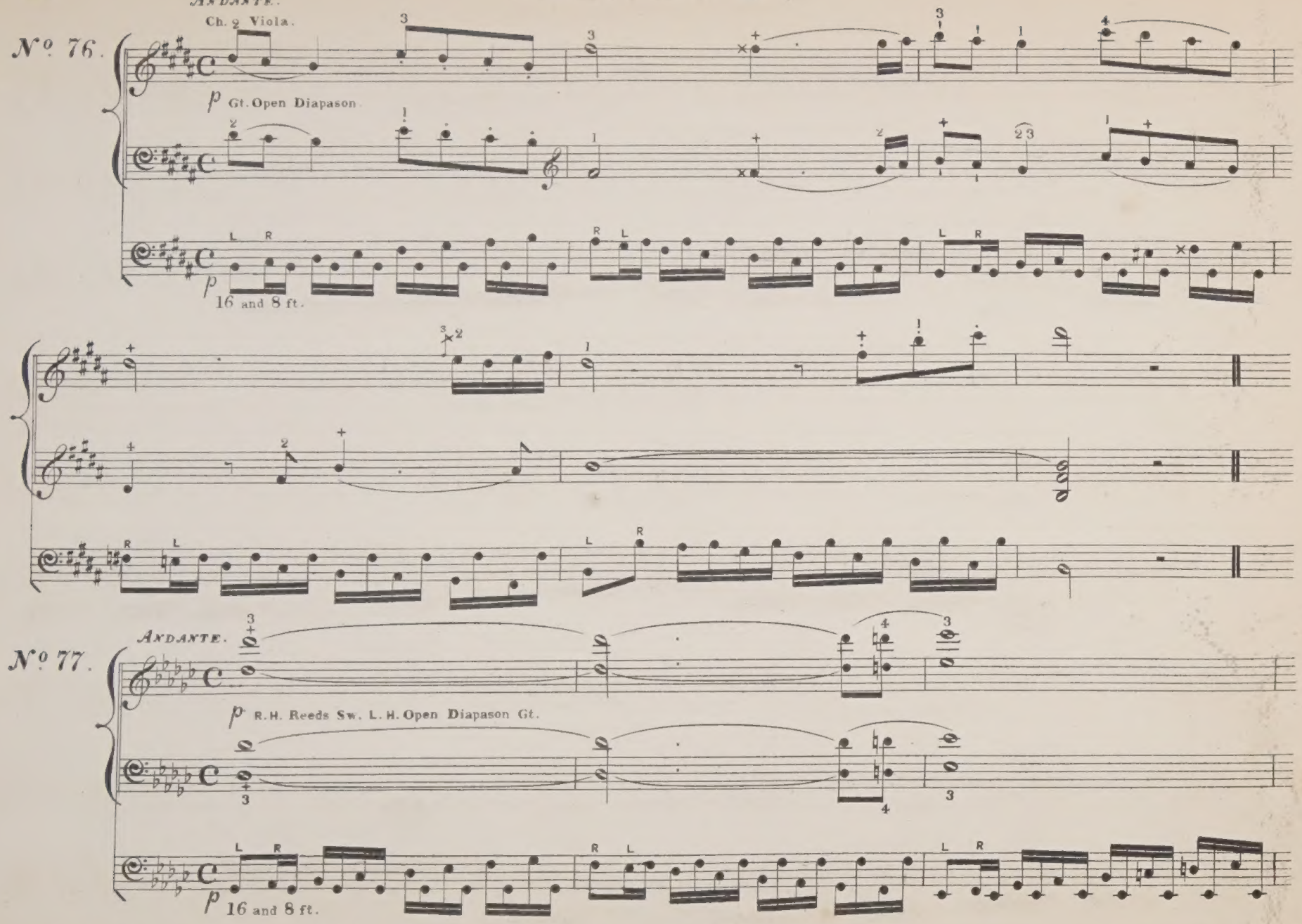
Ch.

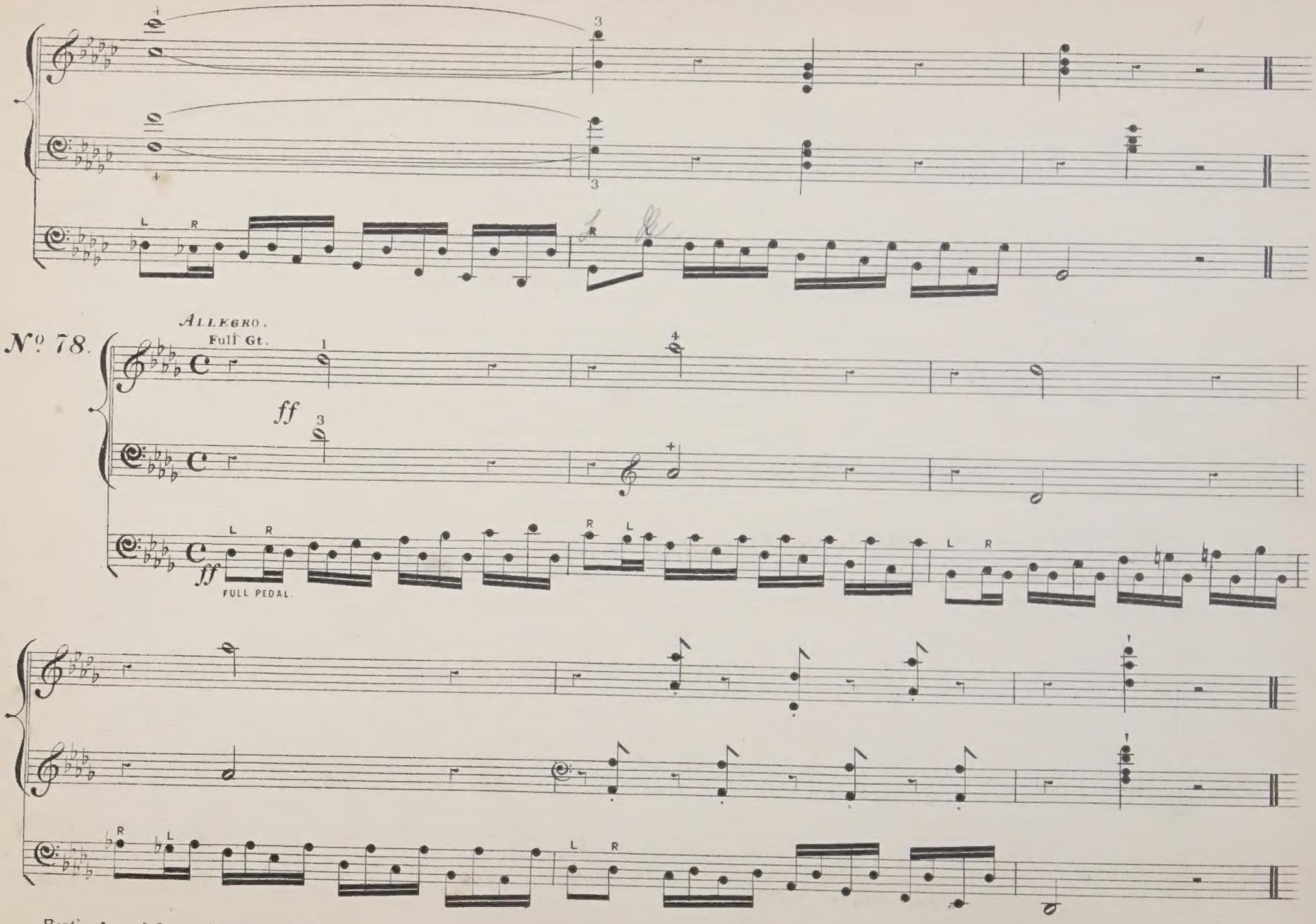
p

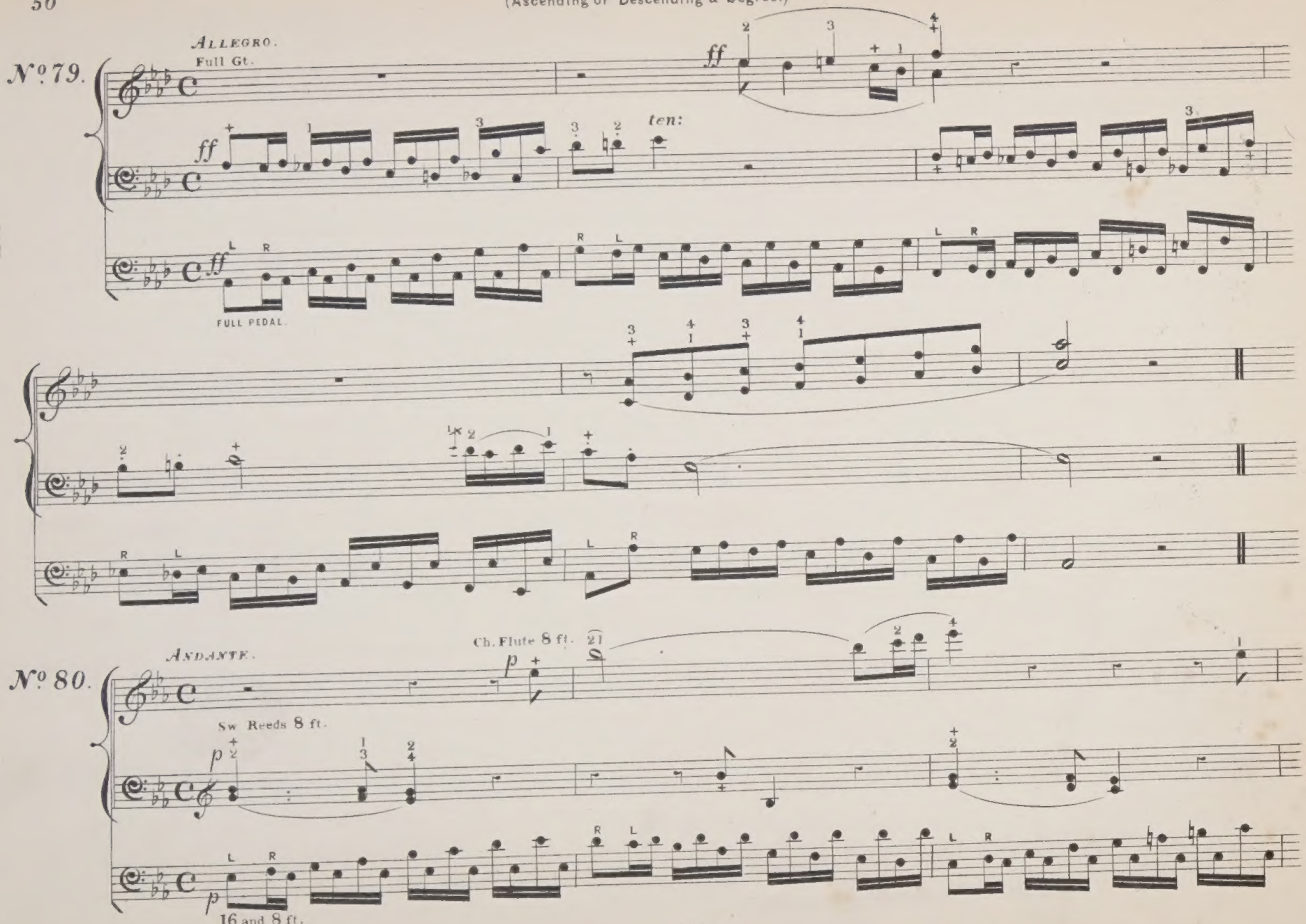
16 and 8 ft.


ANDANTE.
No 75.
p
R.H. Flute 8 ft. Ch. – L.H. Reeds 8 ft. Sw.
p
16 ft.

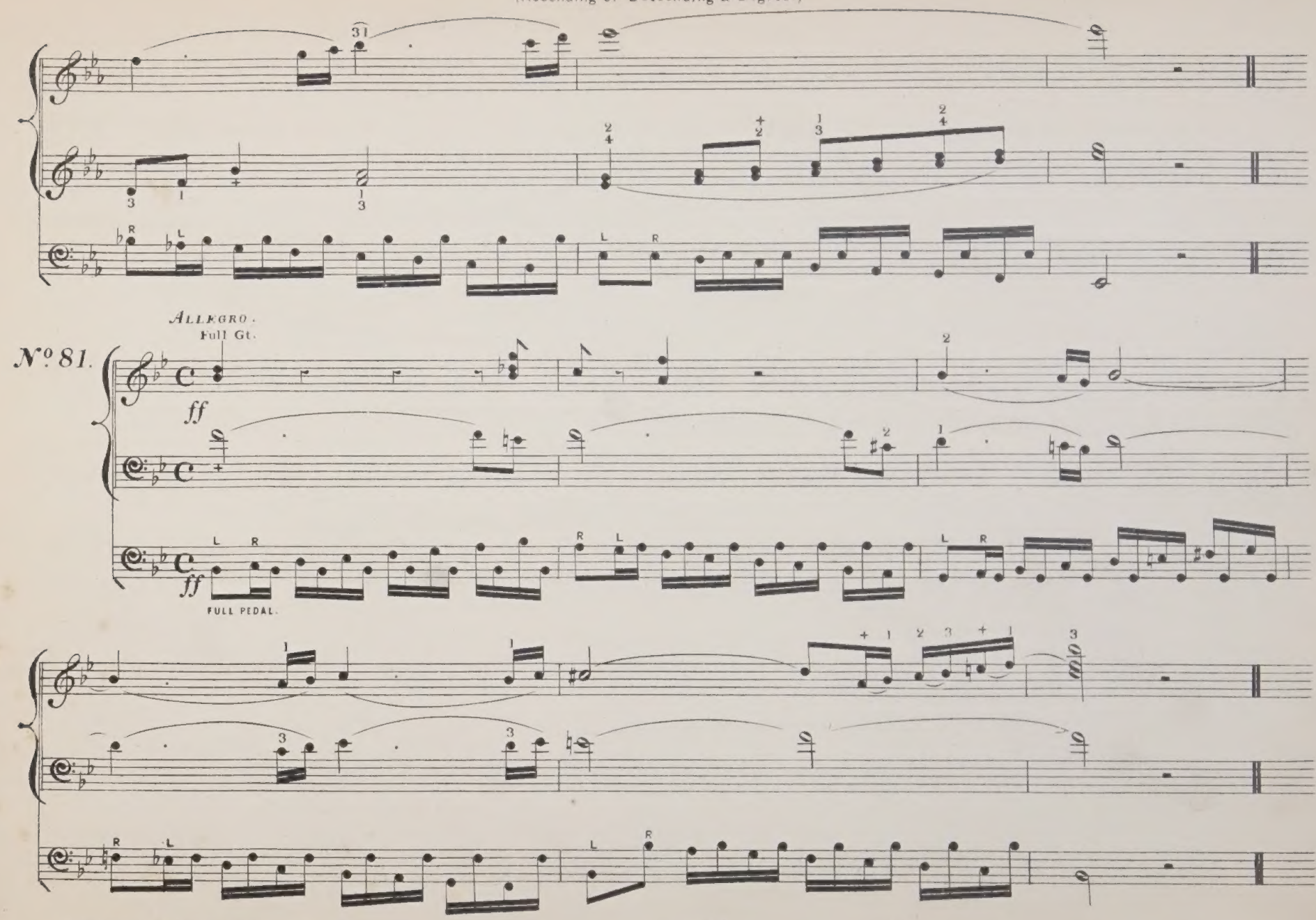
(Ascending or Descending a Degree.)

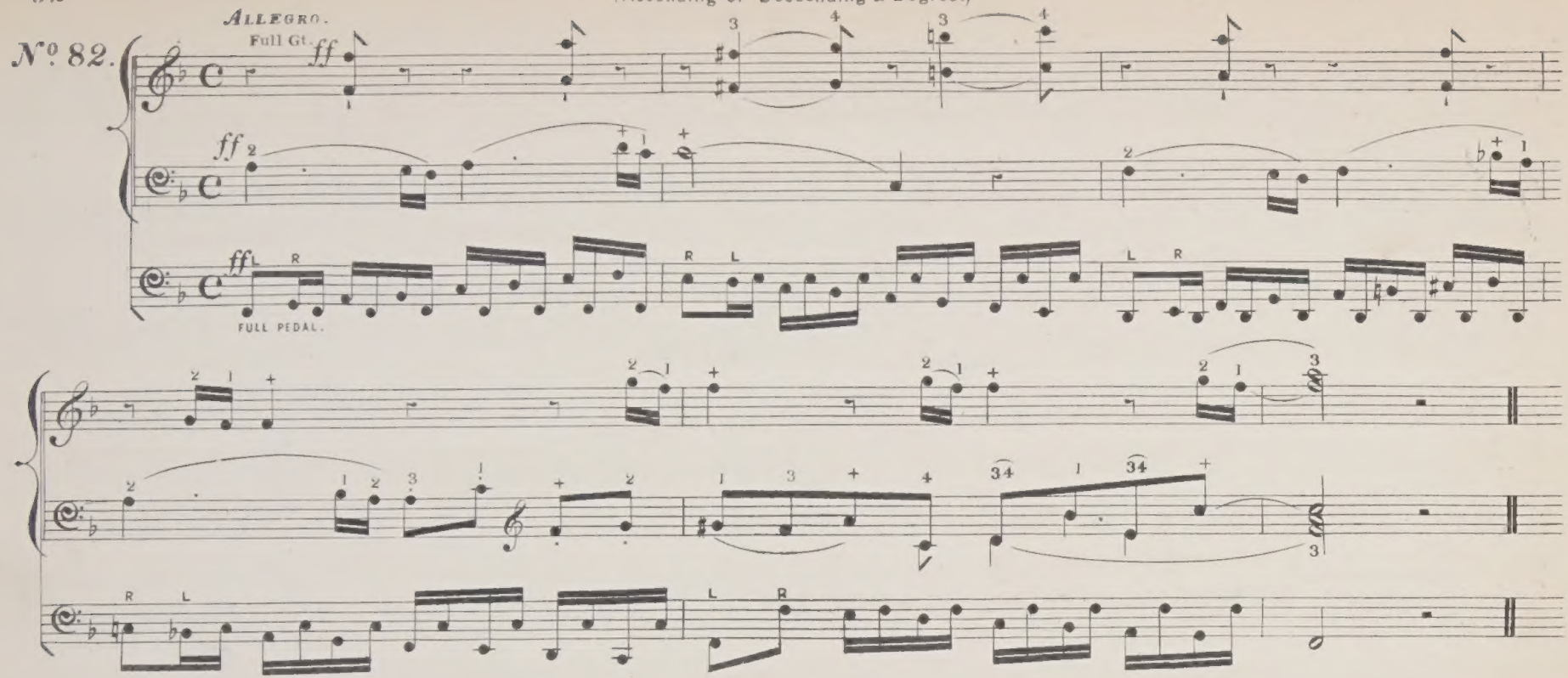



No. 78.
ALLEGRO.
Full Gt.
ff
ff
FULL PEDAL.

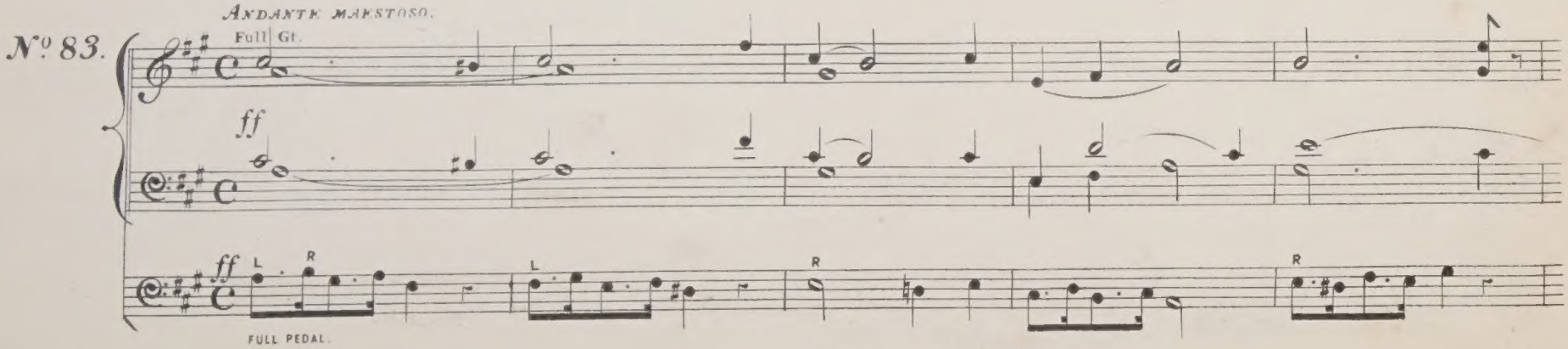

No. 79.
Allegro.
Full Gt.
ff
ten:
FULL PEDAL.
No. 80.
Andante.
Ch. Flute 8 ft.
p
Sw Reeds 8 ft.
16 and 8 ft.

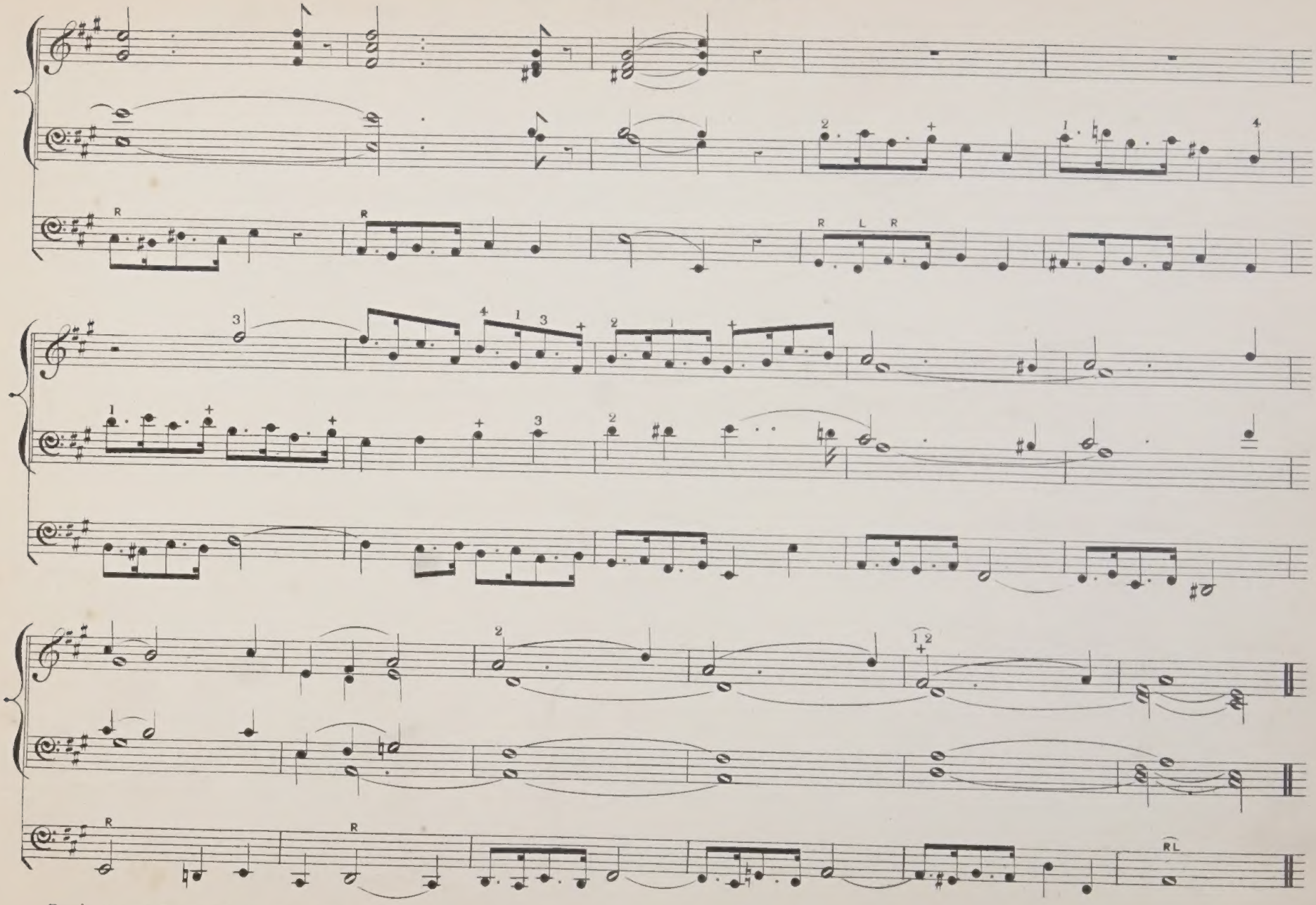
(Ascending or Descending a Degree.)





—THREE EXERCISES OF GREATER DIFFICULTY, ON AN ASCENDING OR DESCENDING DEGREE, IN VARIOUS PARTS OF THE SCALE.—



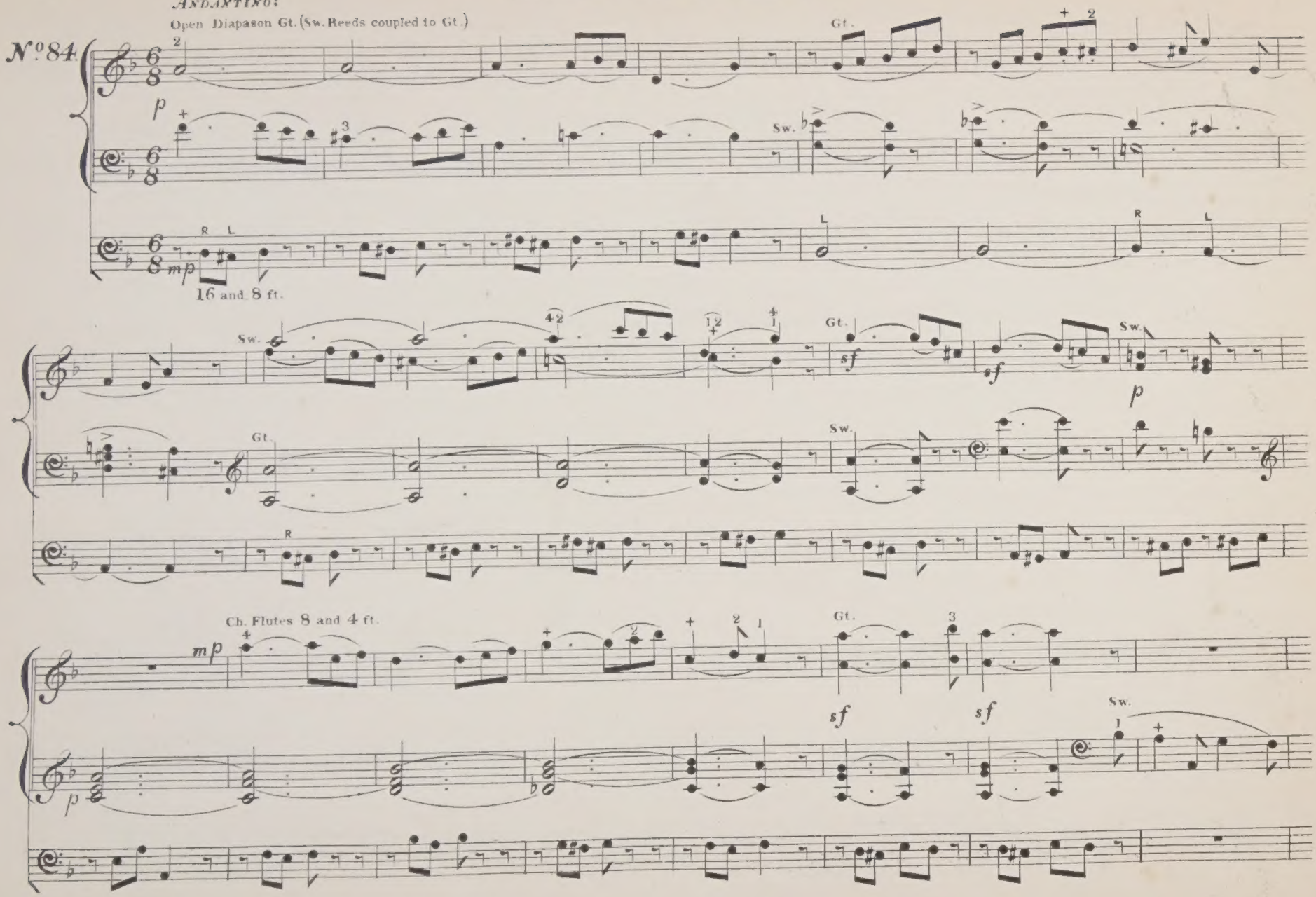

R
R
R L R
R
R
RL

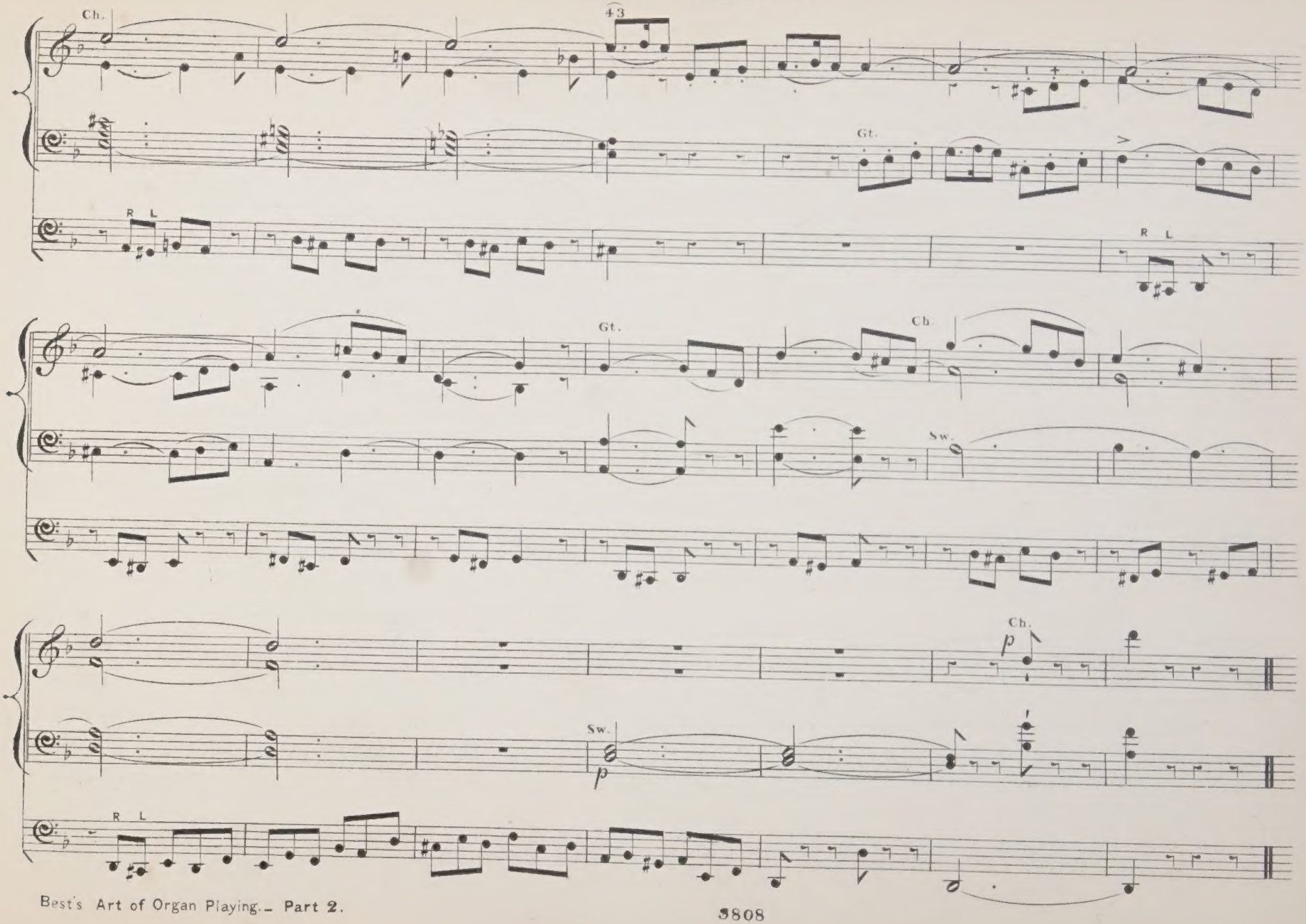
(Ascending or Descending a Degree.)

Andantino.

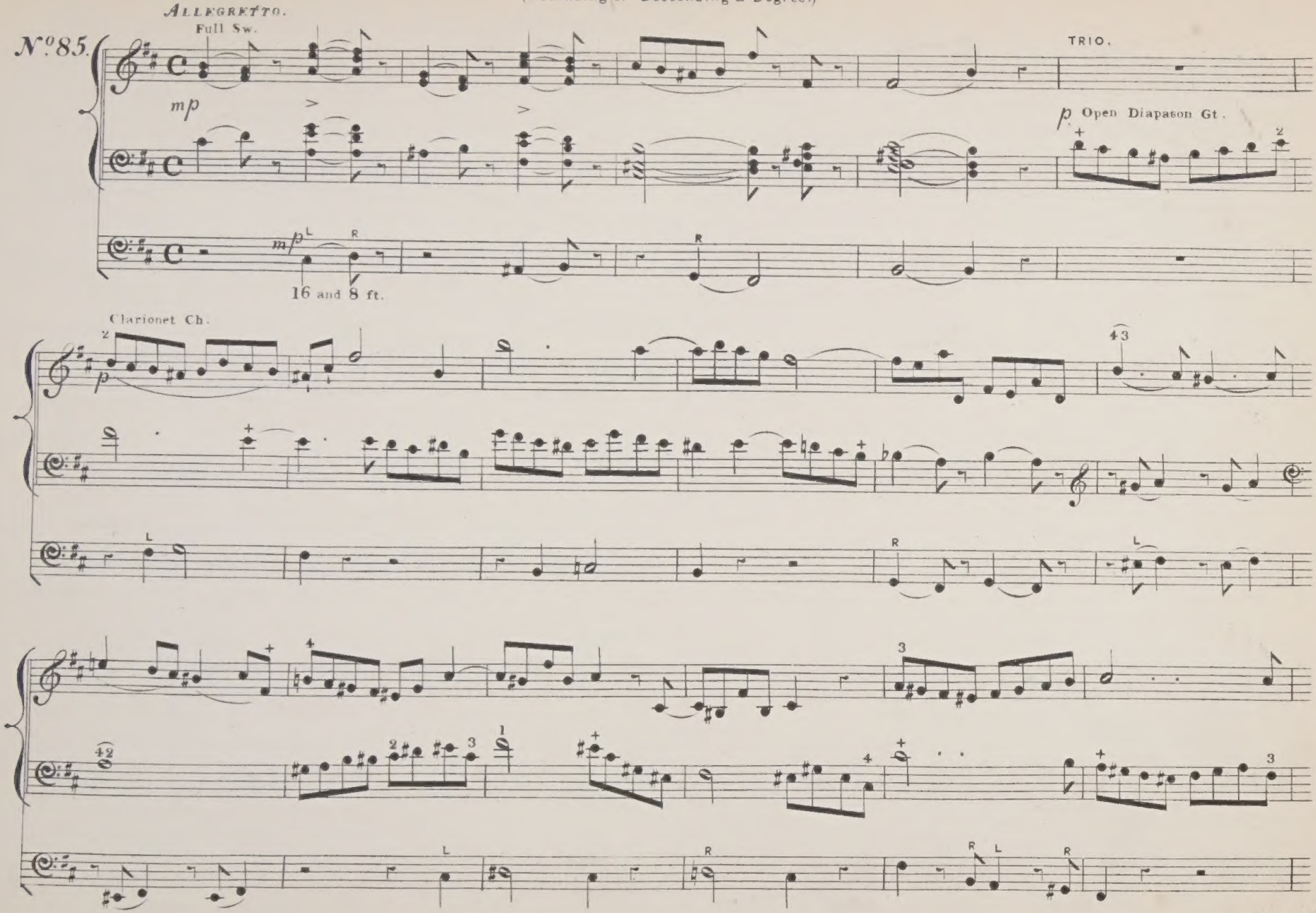
Open Diapason Gt. (Sw. Reeds coupled to Gt.)

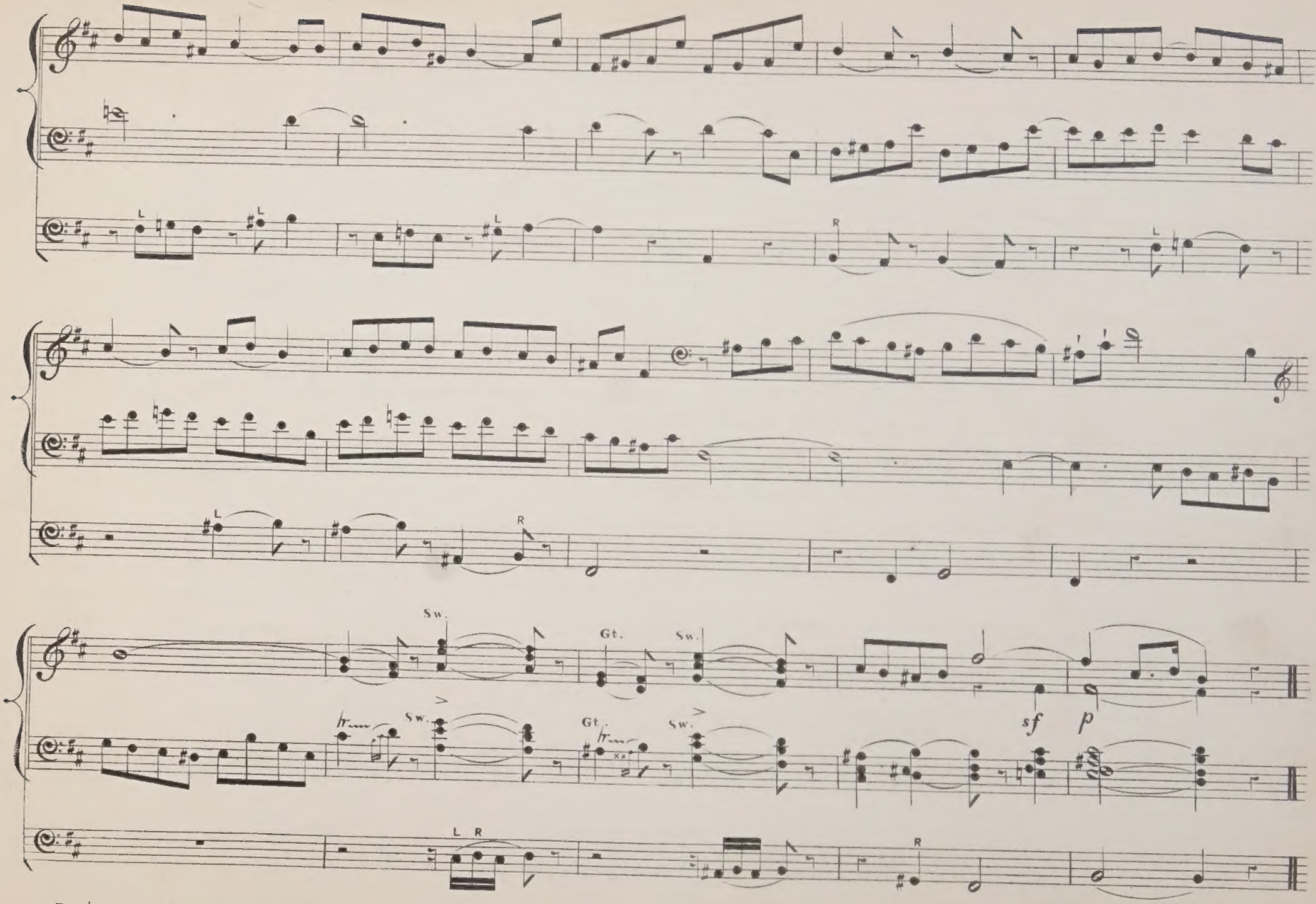
No. 84.

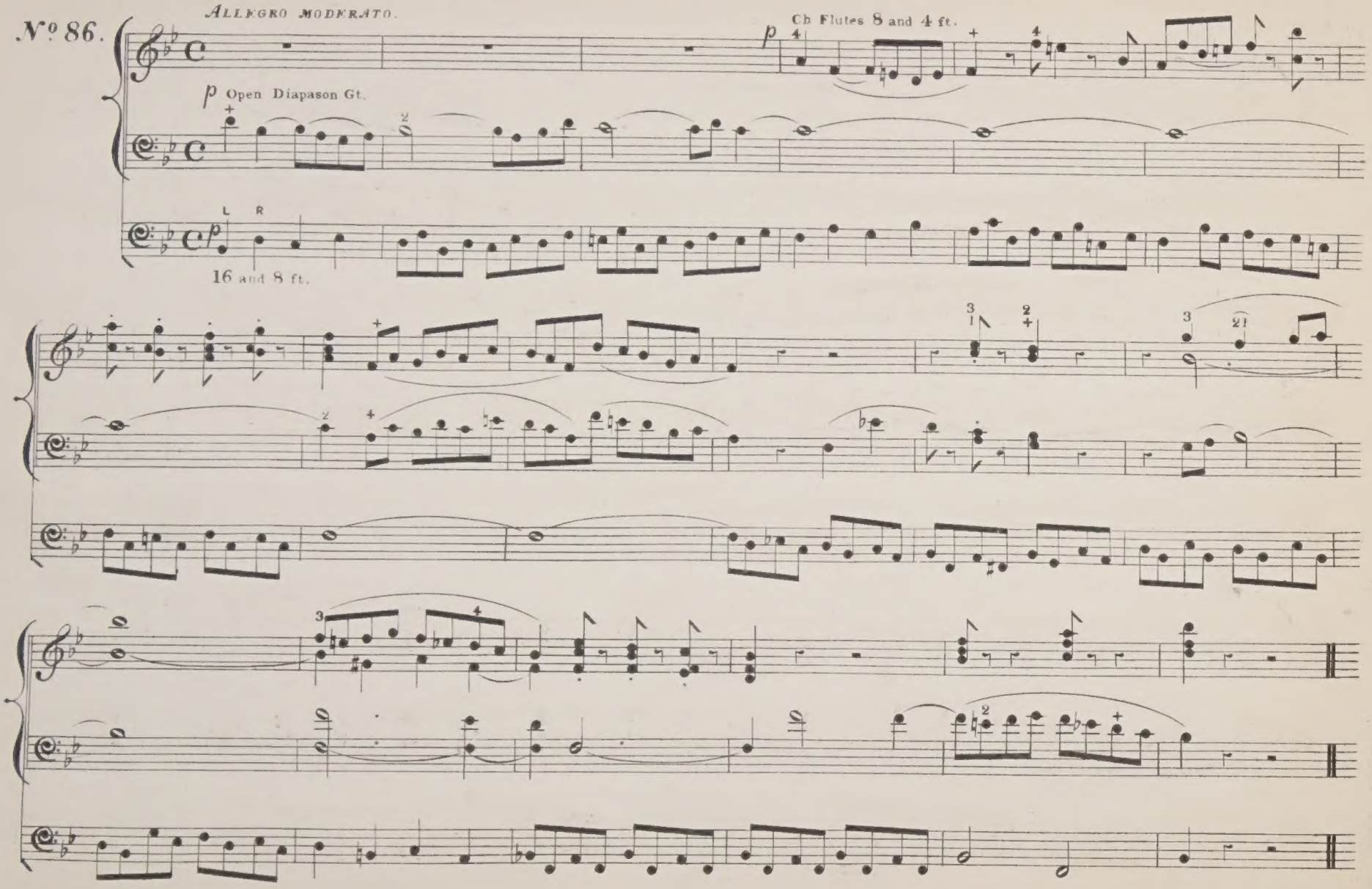


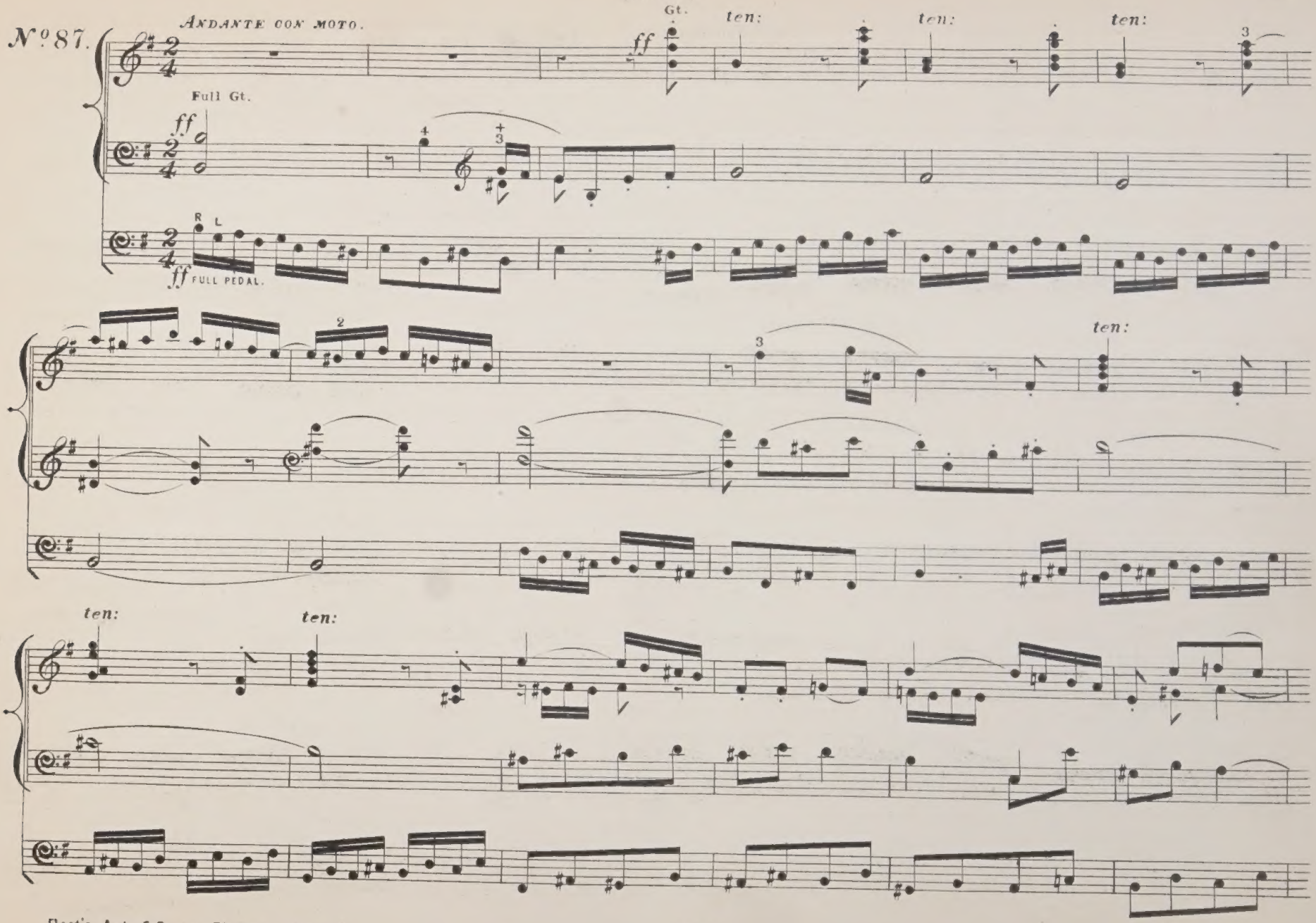

Ch.
43
Gt.
R L
Gt.
Ch.
Sw.
Ch.
p
Sw.
p
R L

(Ascending or Descending a Degree.)

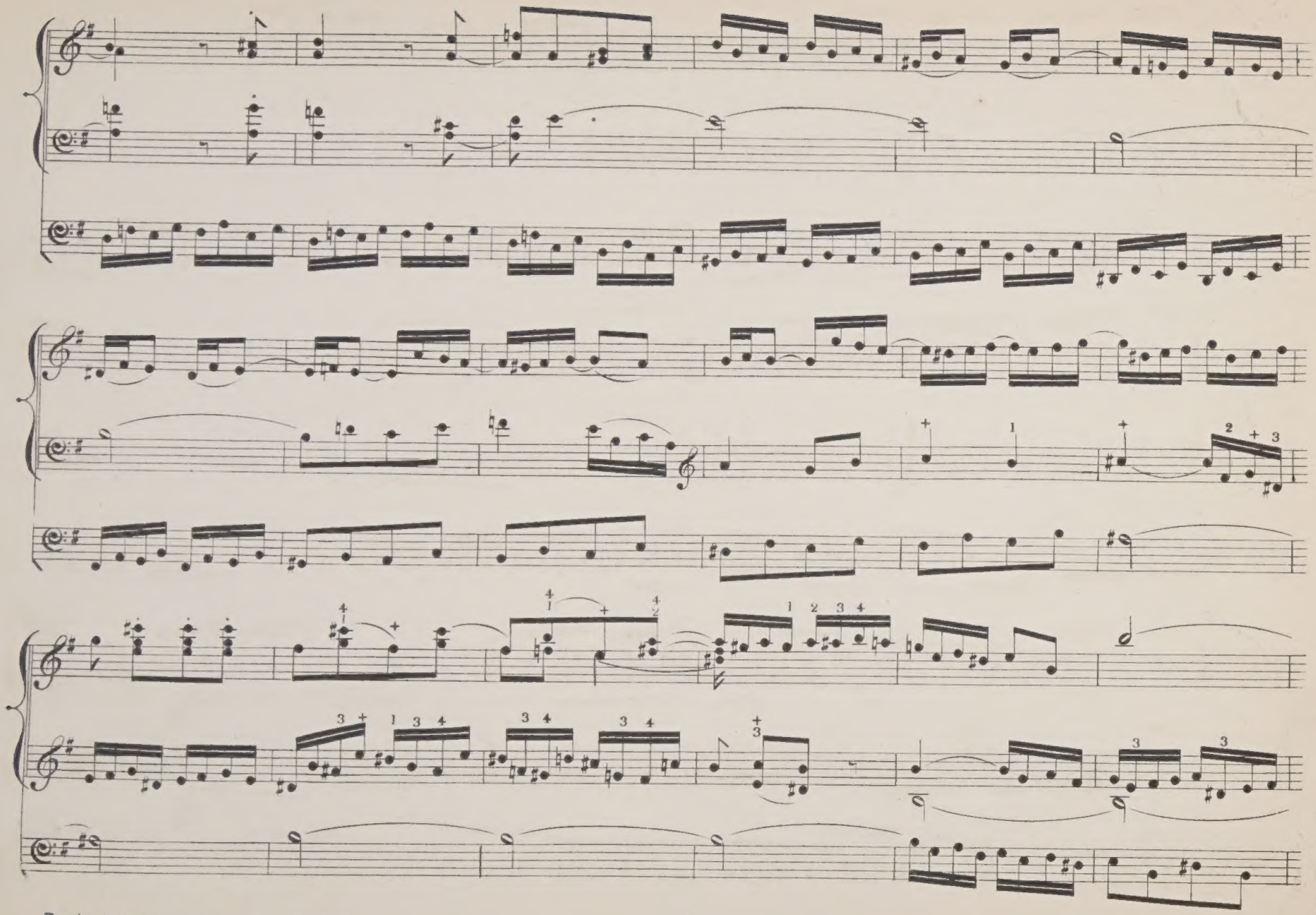


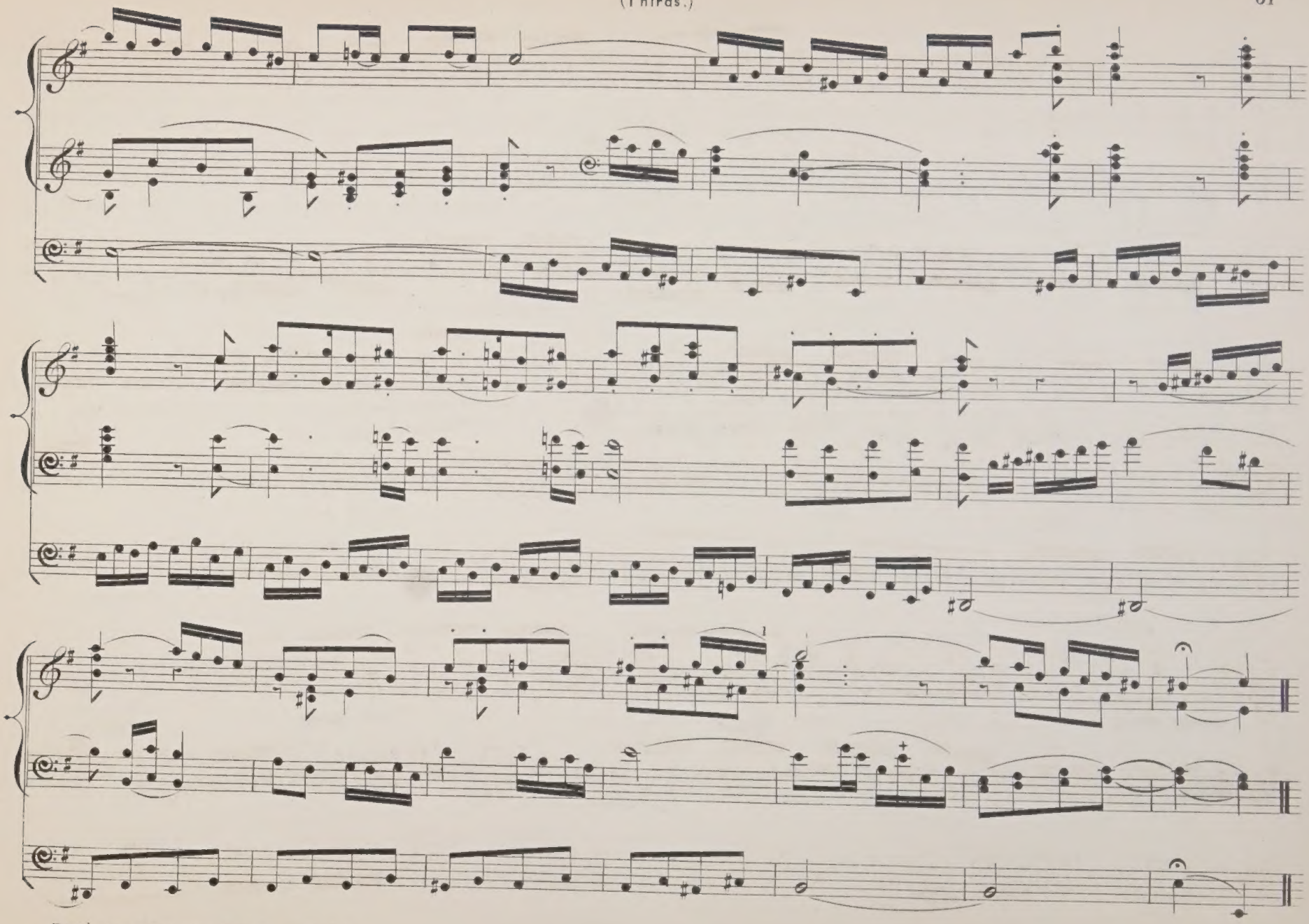

L
L
L
R
L
L
R
Sw.
Gt.
Sw.
sf
p
Sw.
Gt.
Sw.
L R
R


No. 86.
Allegro moderato.
p Ch Flutes 8 and 4 ft.
p Open Diapason Gt.
L R
16 and 8 ft.


No. 87.
ANDANTE CON MOTO.
(Thirds.)
Gt.
ff
ten:
ten:
ten:
Full Gt.
ff
R L
ff FULL PEDAL.
ten:
ten:
ten:

(Thirds.)

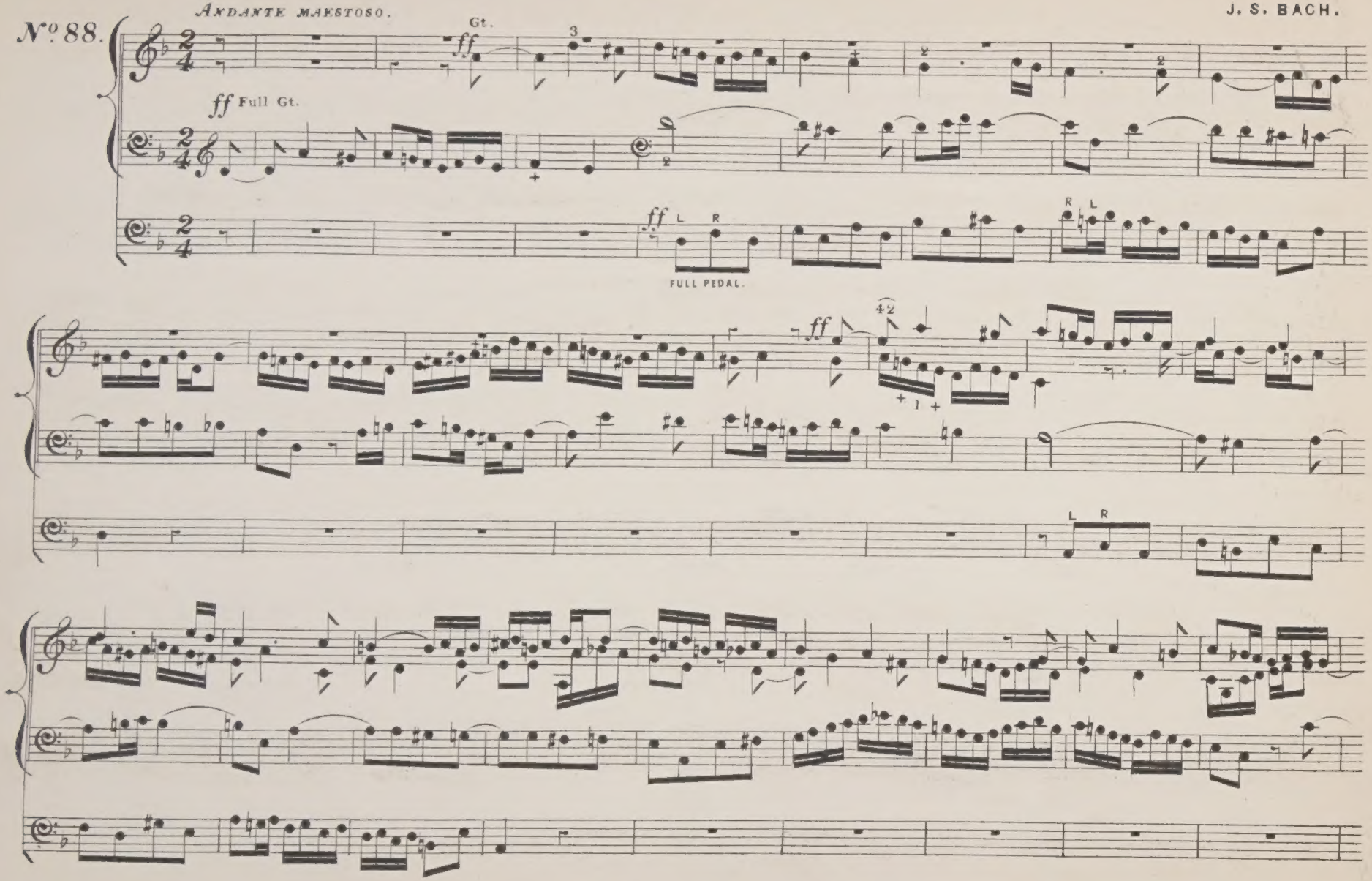


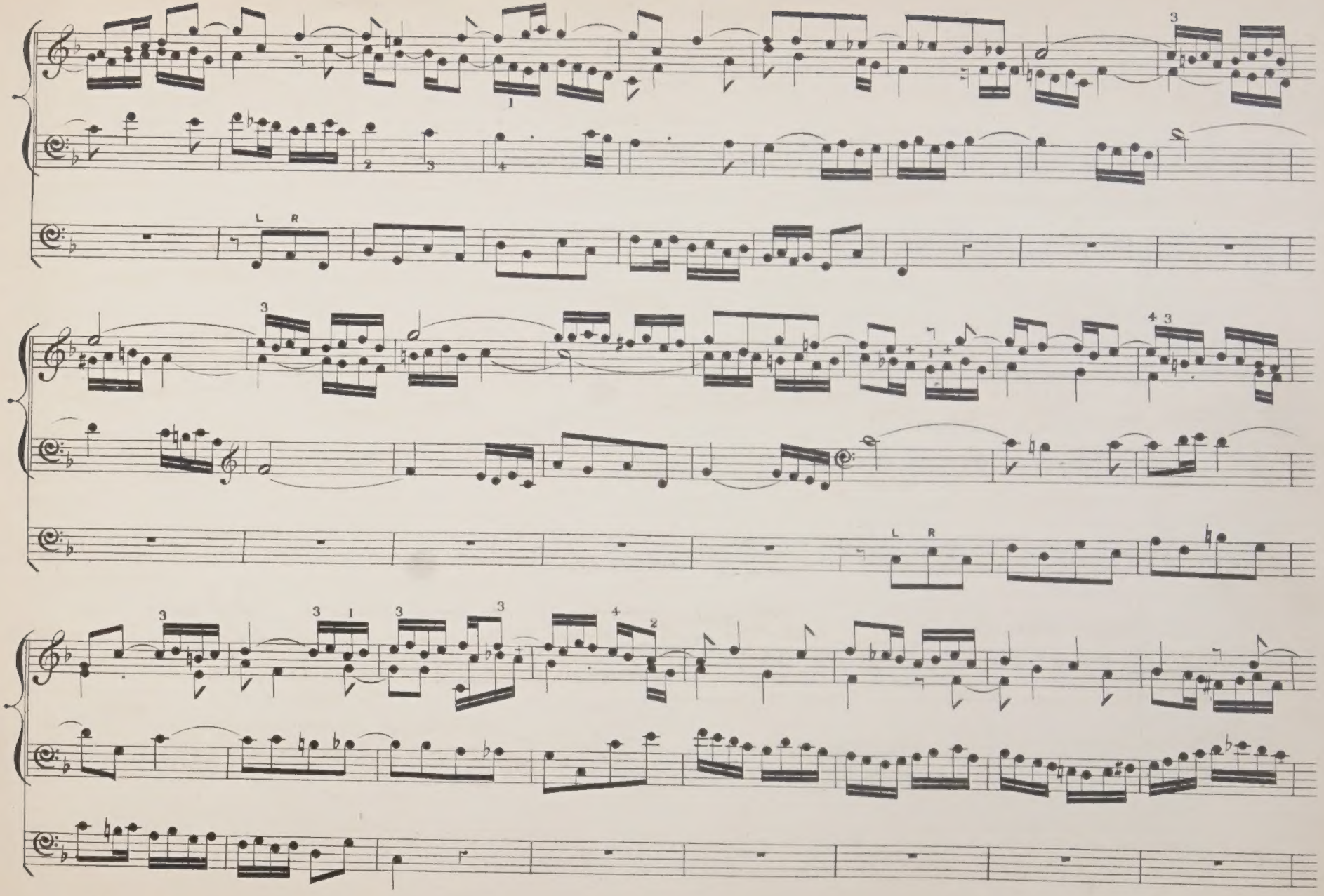


FUGUE on the first phrase of the CHORALE "We all believe in one God."

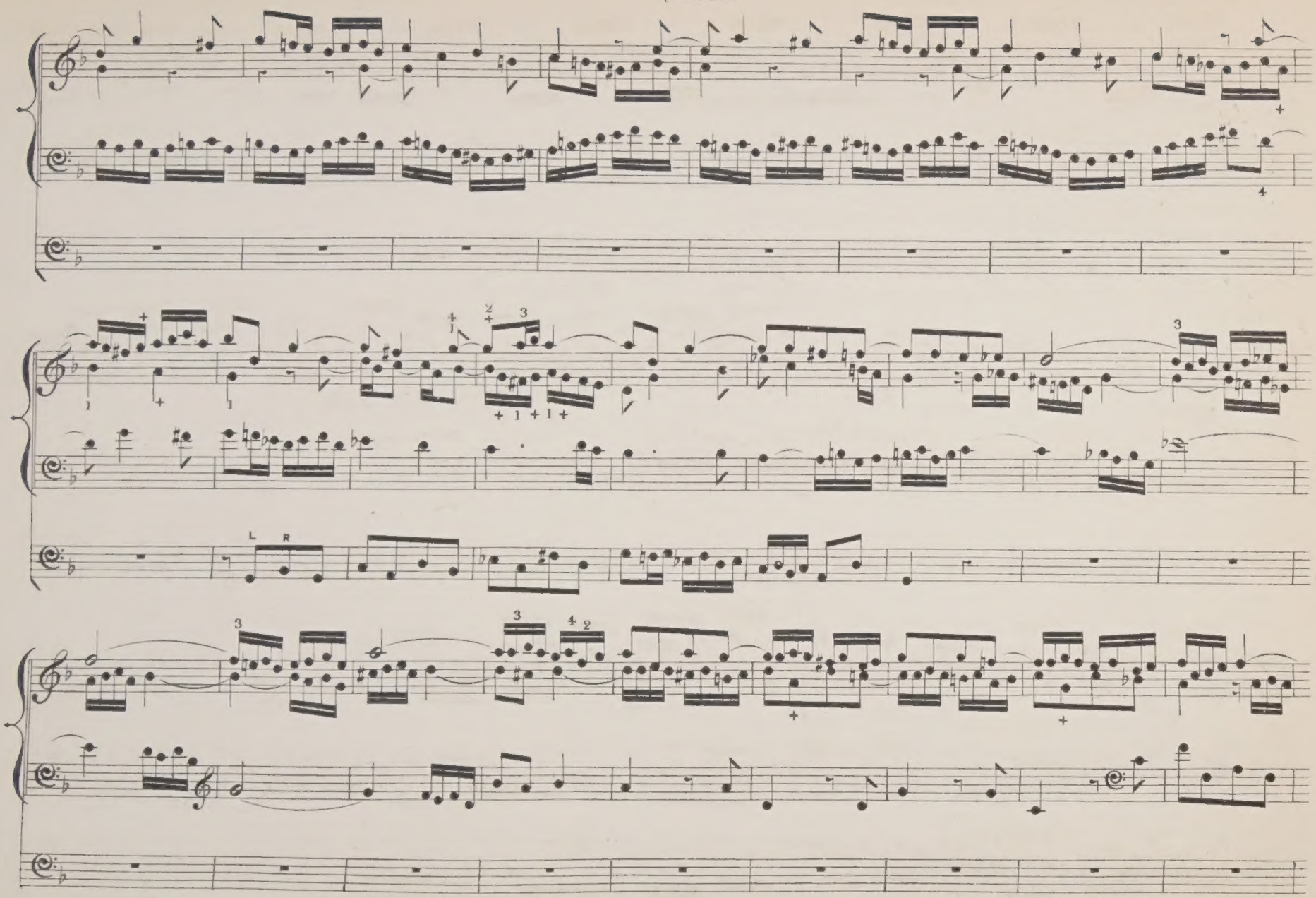
(Wir glauben all in einen Gott)

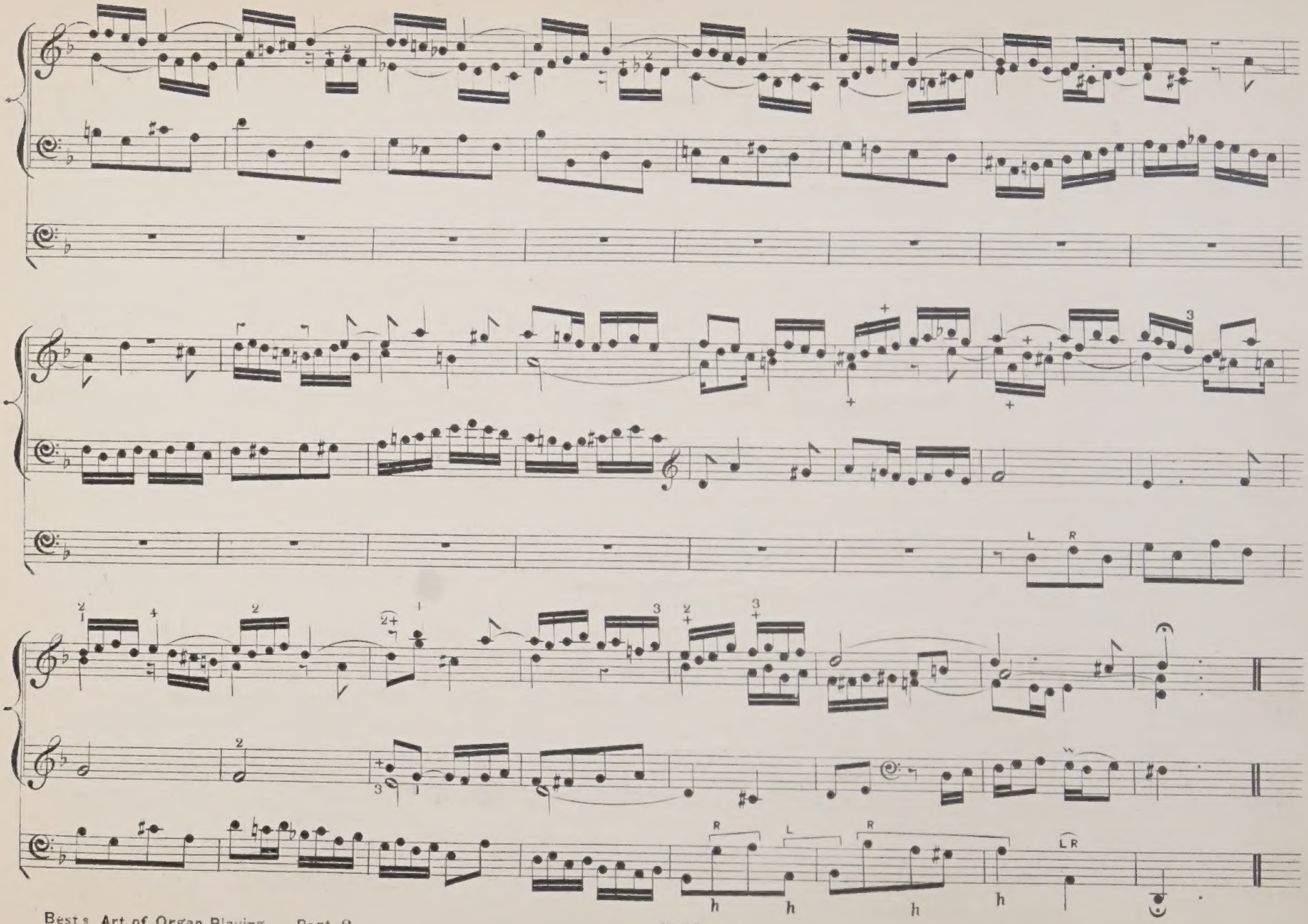
Nº 88. *ANDANTE MAESTOSO.* J. S. BACH.



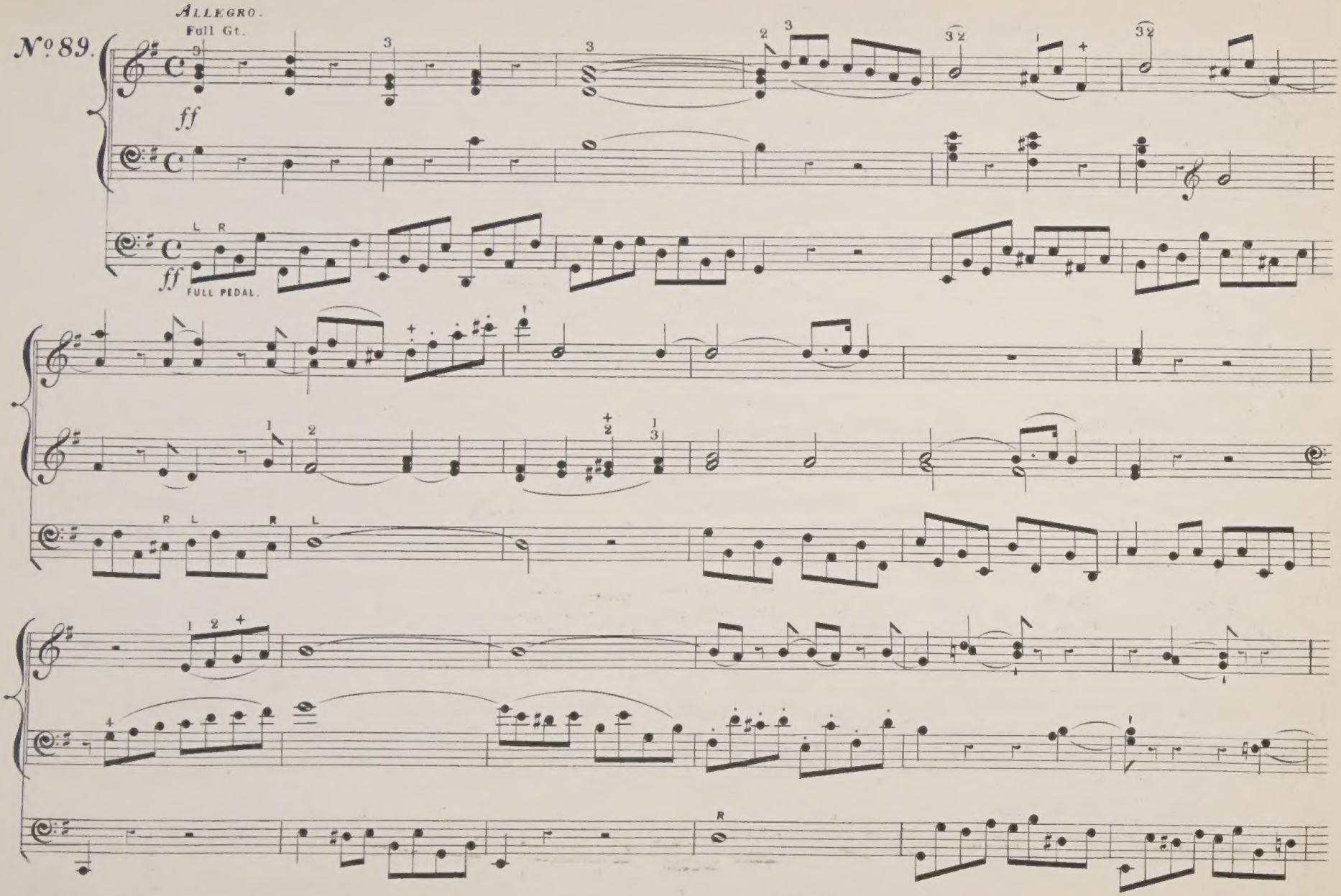

L R
L R

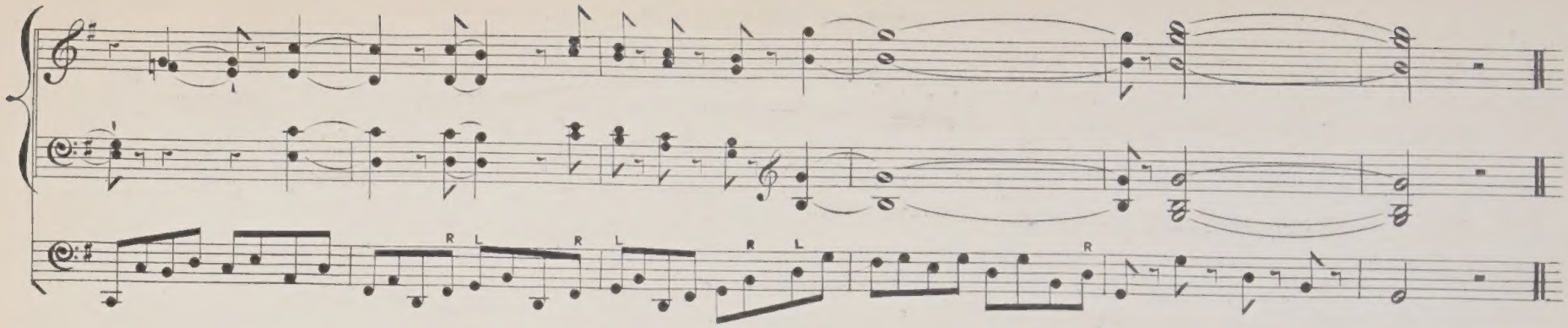
(Thirds.)




L R
R L R LR
h h h h

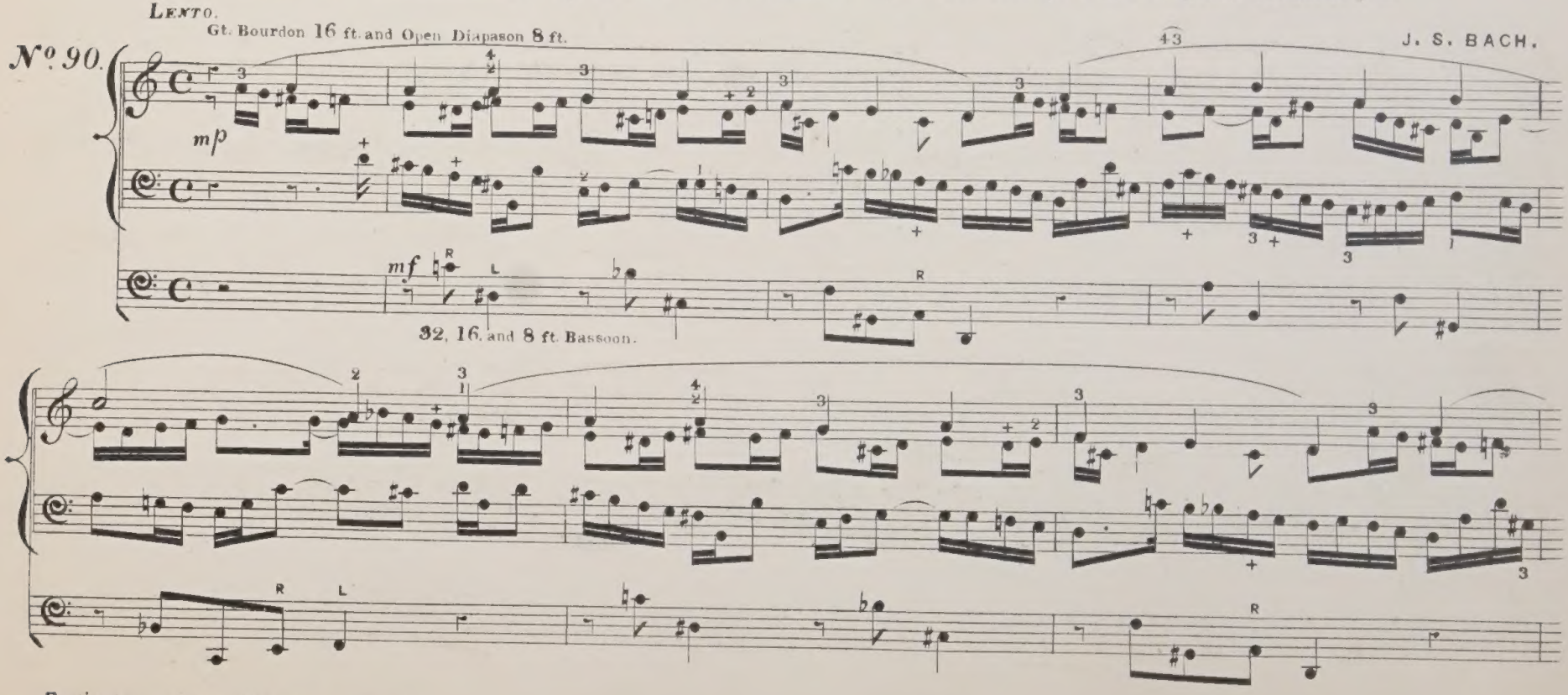
—EXERCISE ON MORE EXTENDED INTERVALS.—



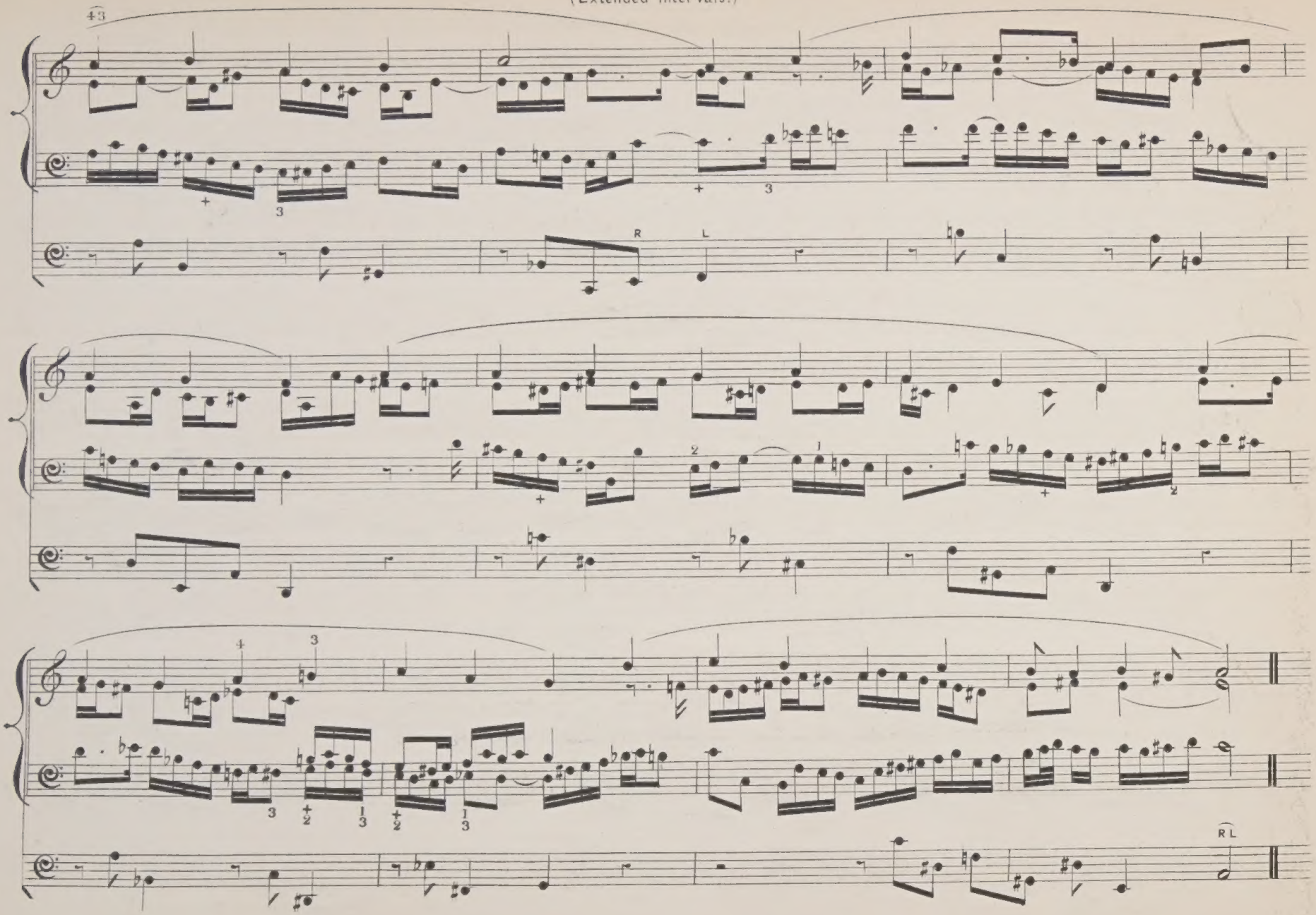


—EXAMPLE OF DESCENDING SEVENTHS, BY J. S. BACH.—

—PRELUDE on the CHORALE, "By Adam's Fall debased." *(Durch Adams Fall is ganz verderbt.)*—

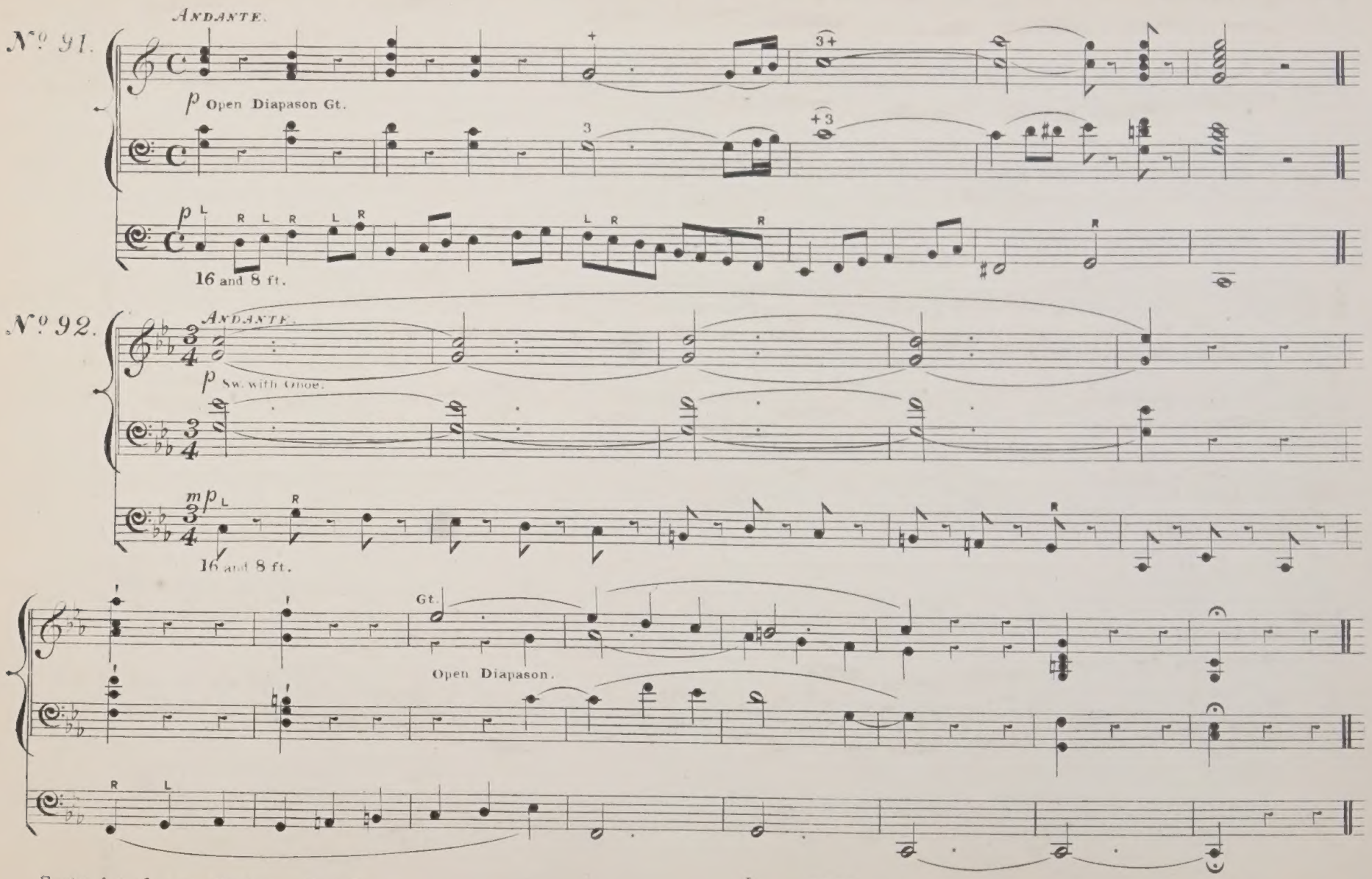


(Extended Intervals.)



— CROSSING THE FEET. —

— Six Exercises in various keys. In crossing the feet, the Left always passes *behind* the Right, both ascending and descending. —



(Crossing the Feet.)

Allegretto.

No. 93.

Flutes 8 ft. Ch.

p Sw. Reeds 8 ft.

Sw.

p

16 and 8 ft.

Andante.

No. 94.

R. H. Ch. Clarionet. L. H. Open Diapason.

p

p

16 and 8 ft.

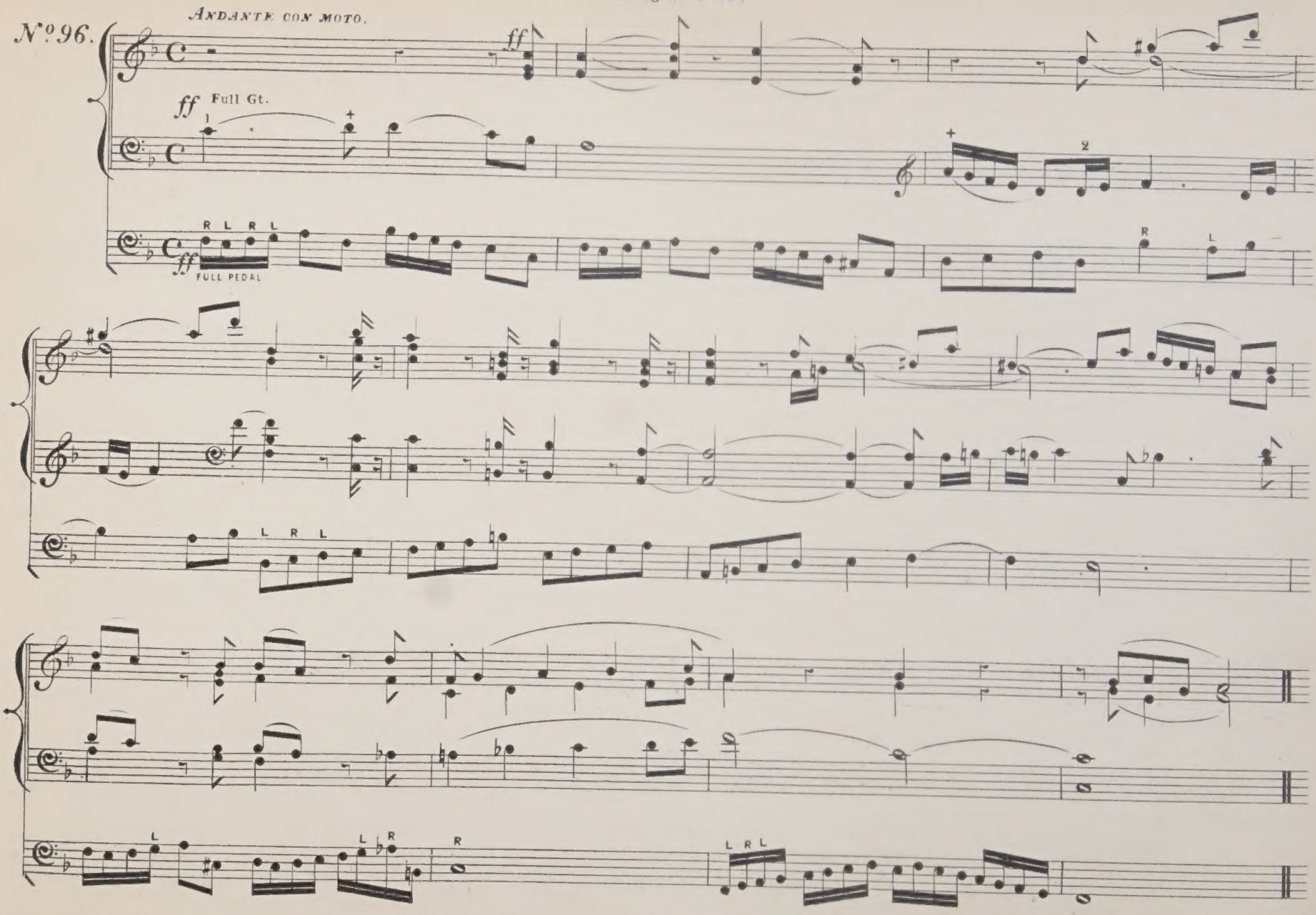
Andante.

No. 95.

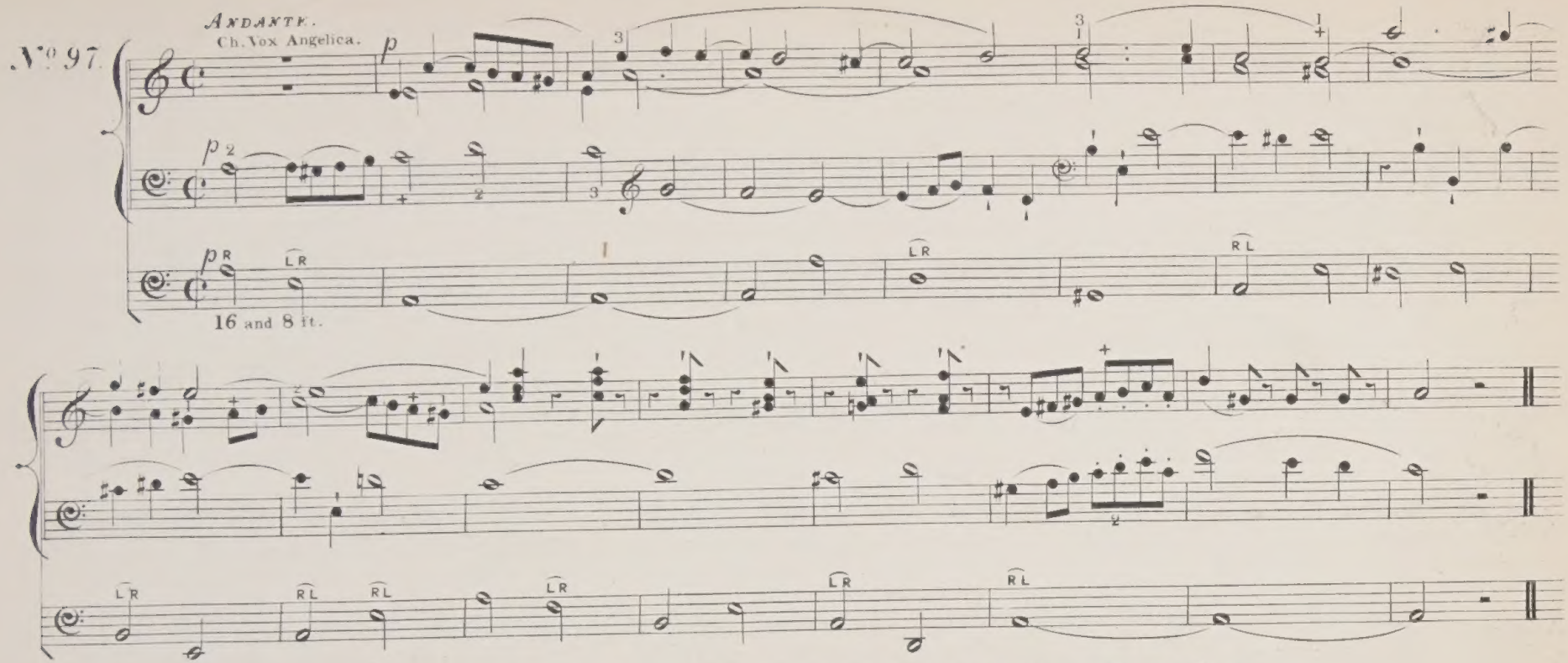
ff Full Gt.

ff

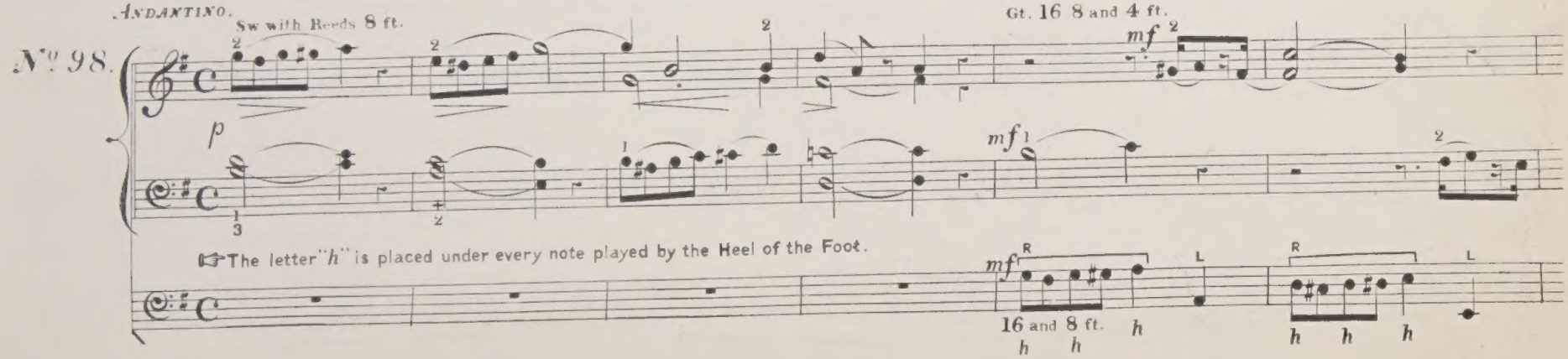
FULL PEDAL.

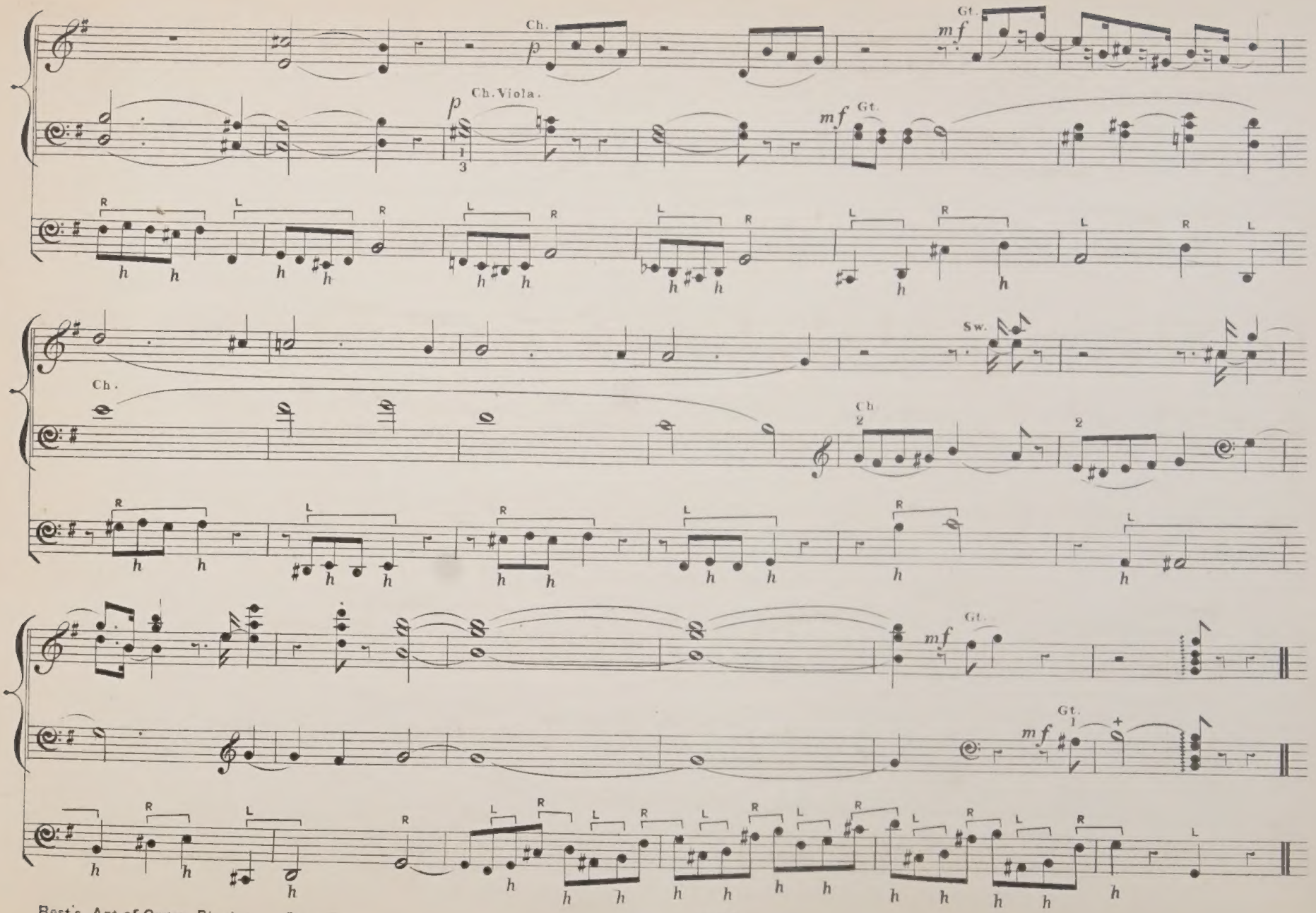

No. 96.
Andante con moto.
ff
ff Full Gt.
R L R L
ff
Full Pedal
L R L
L
L R
R
L R L

— EXERCISE ON CHANGING THE FEET ON A NOTE, WITHOUT REPEATING THE SOUND. —



— THREE EXERCISES FOR THE USE OF THE POINT AND HEEL OF EACH FOOT. —




Ch.
Gt.
Ch. Viola.
Sw.
Ch.
Gt.
Gt.

(Point and Heel.)

Andante

Gt 16, 8, and 4 ft.

No. 99.

mf

mf 16 and 8 ft.

No. 100.

Allegretto.

L. H. Open Diapason Gt. R. H. Clarionet Ch.

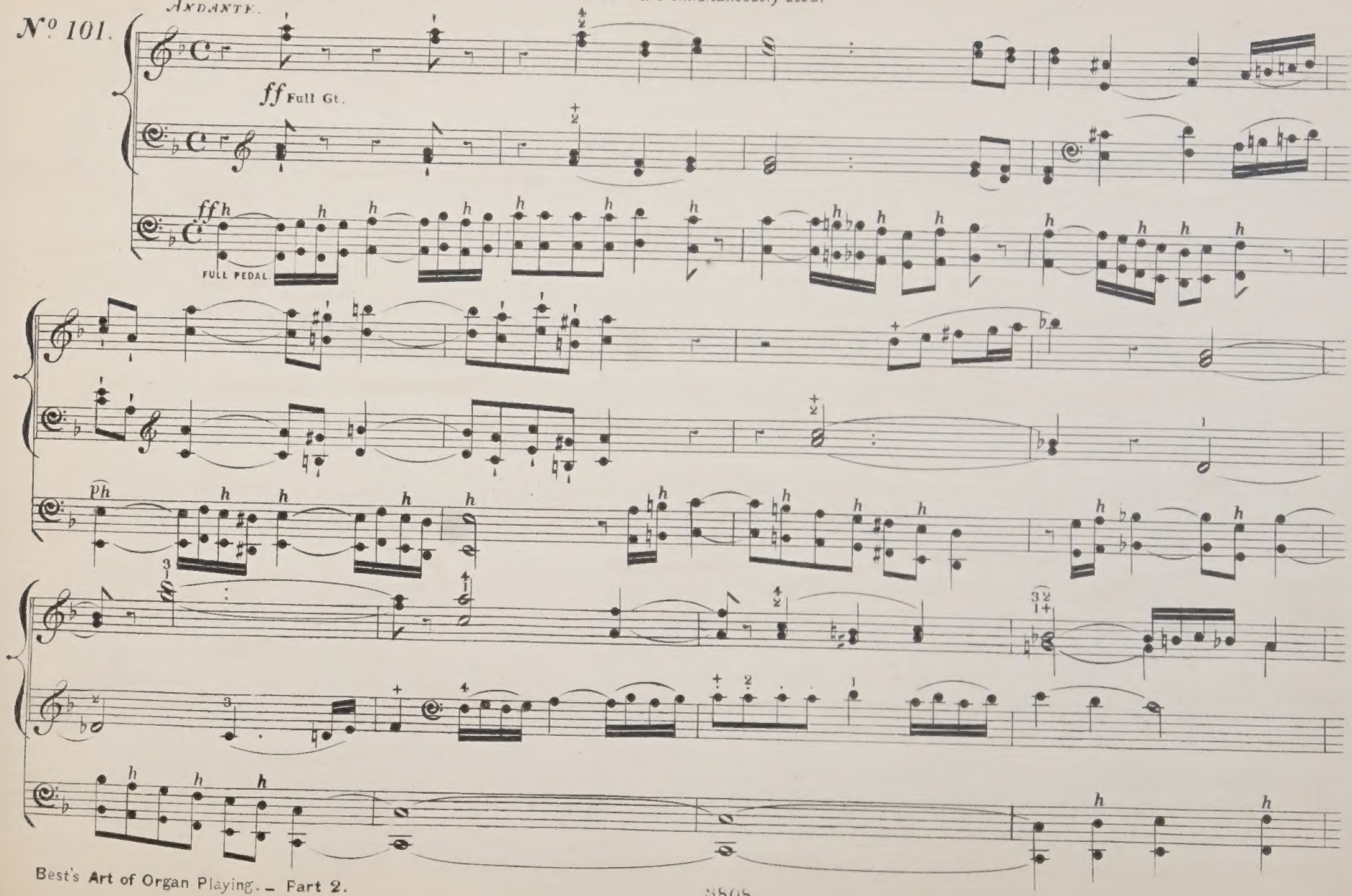
p

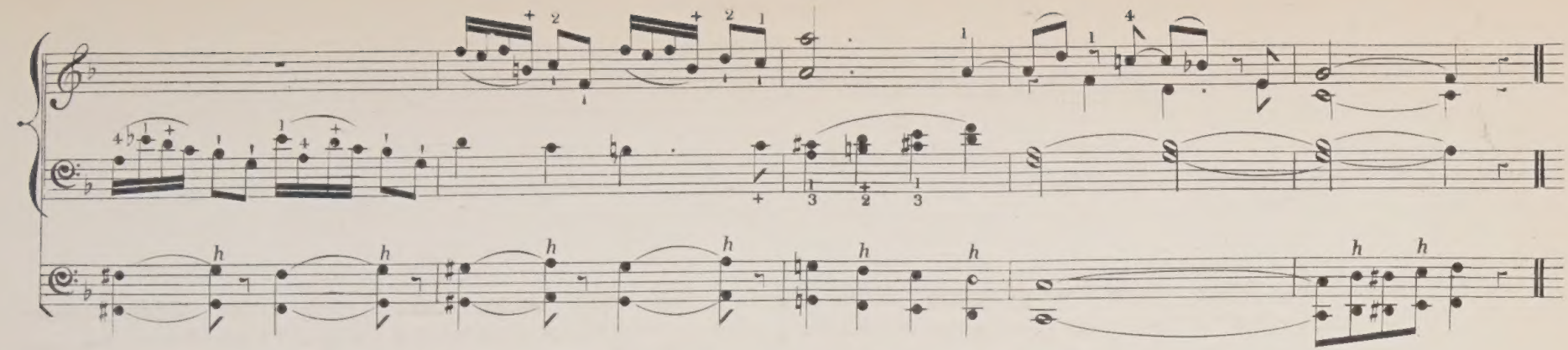
16 and 8 ft.

—EXERCISE ON OCTAVES.—

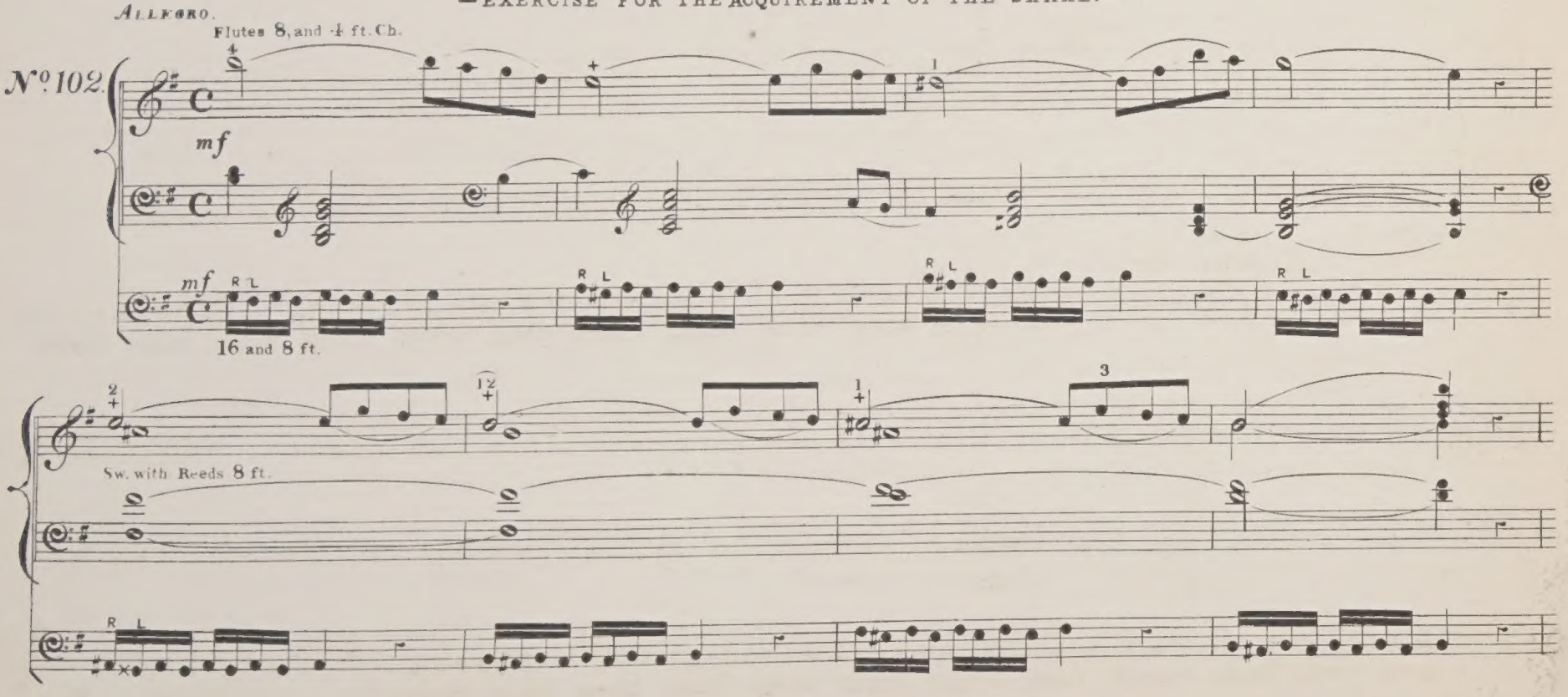
In playing Octaves, the Heel and Point of each foot are simultaneously used.

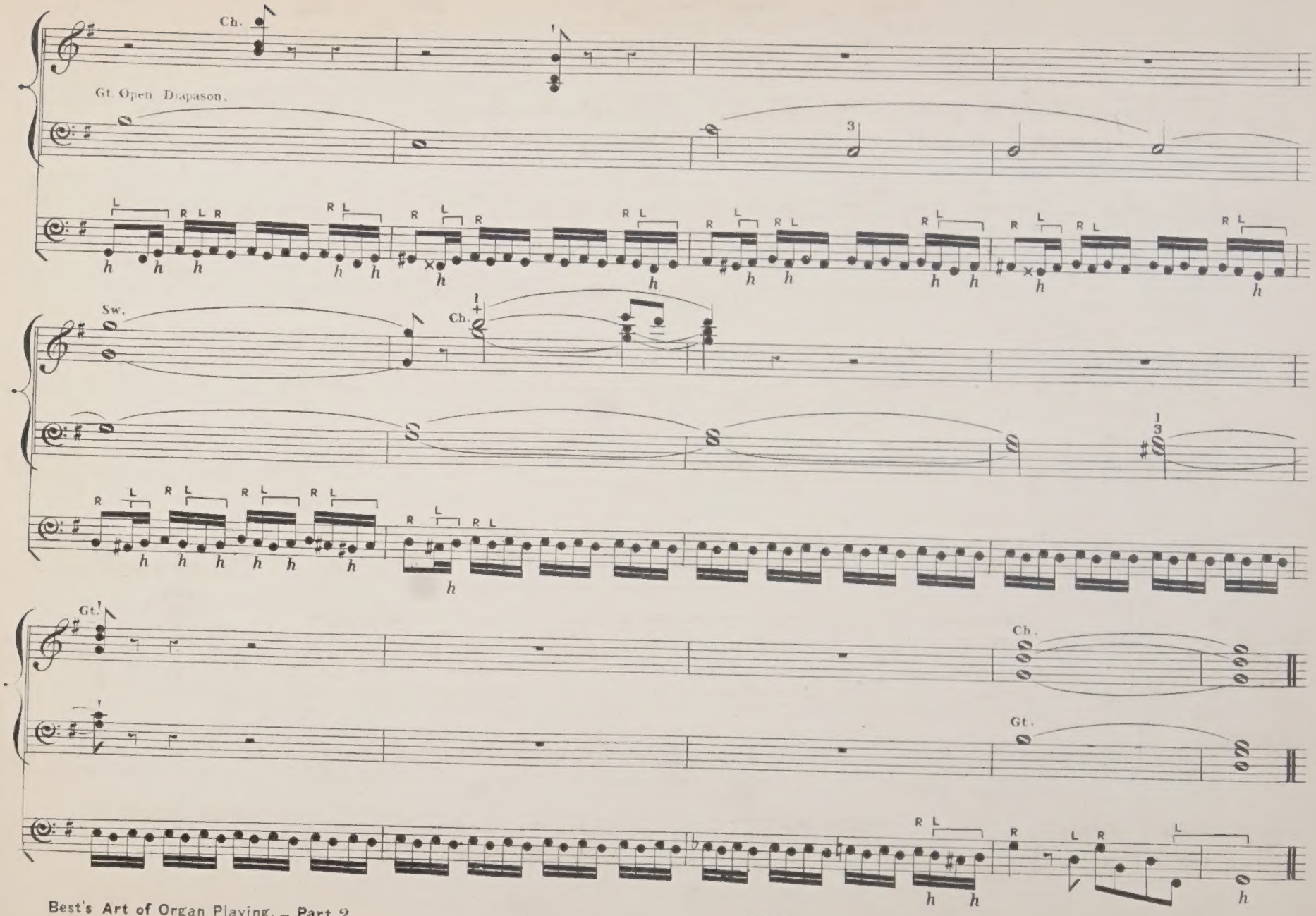
Nº 101.





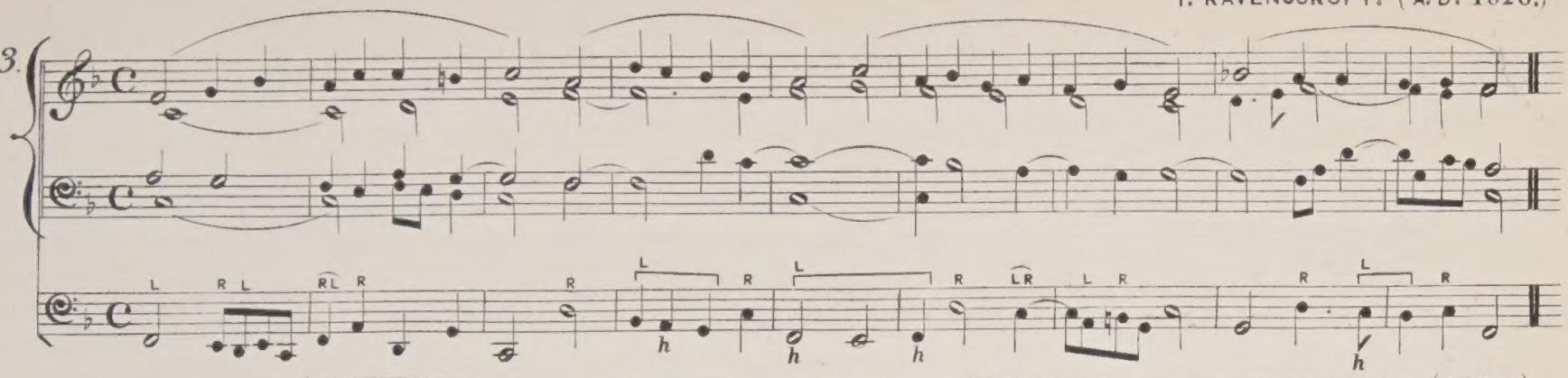
—EXERCISE FOR THE ACQUIREMENT OF THE SHAKE.—




Ch.
Gt. Open Diapason.
Sw.
Ch.
Gt.
Ch.
Gt.

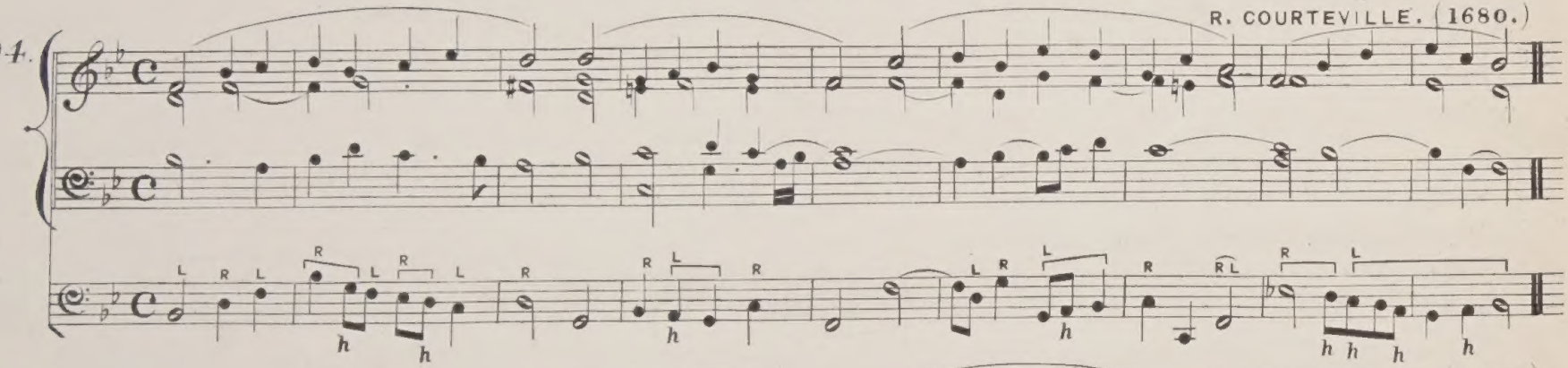
T. RAVENSCROFT. (A.D. 1620.)

Nº 103.



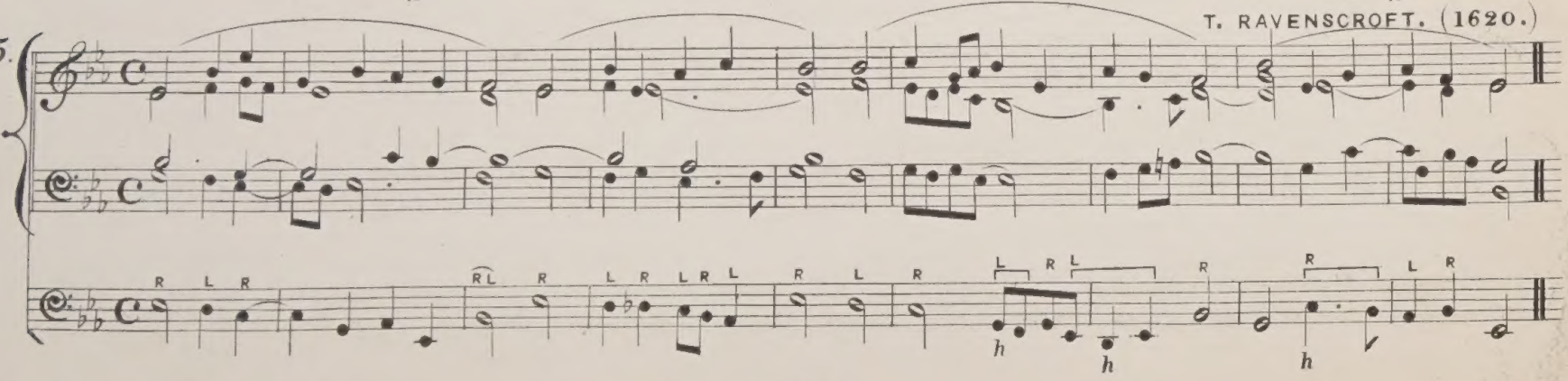
R. COURTEVILLE. (1680.)

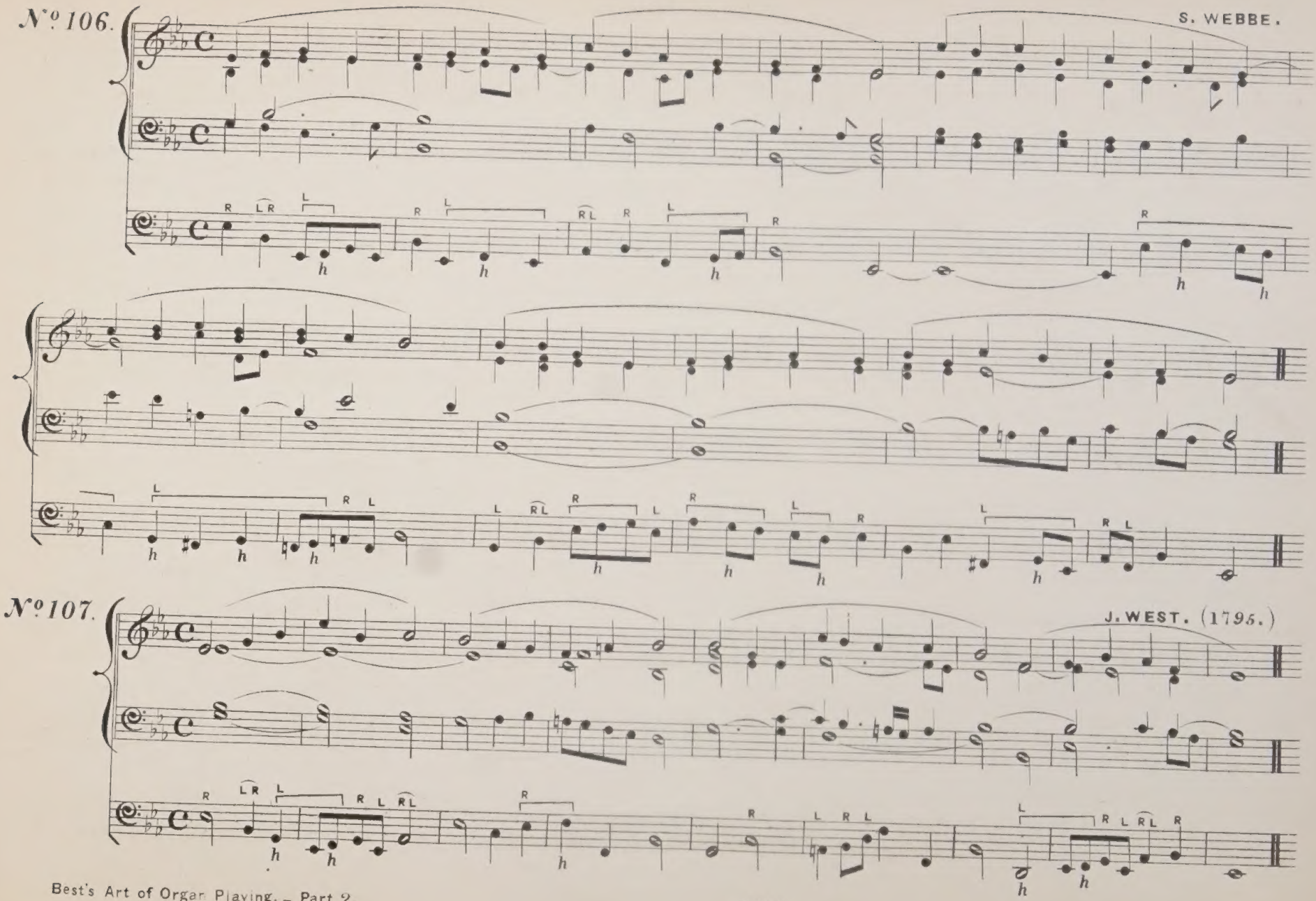
Nº 104.



T. RAVENSCROFT. (1620.)

Nº 105.




No. 106.
S. WEBBE.
No. 107.
J. WEST. (1795.)

No 108.

No 109.

From the Scotch Psalter. (1615.)

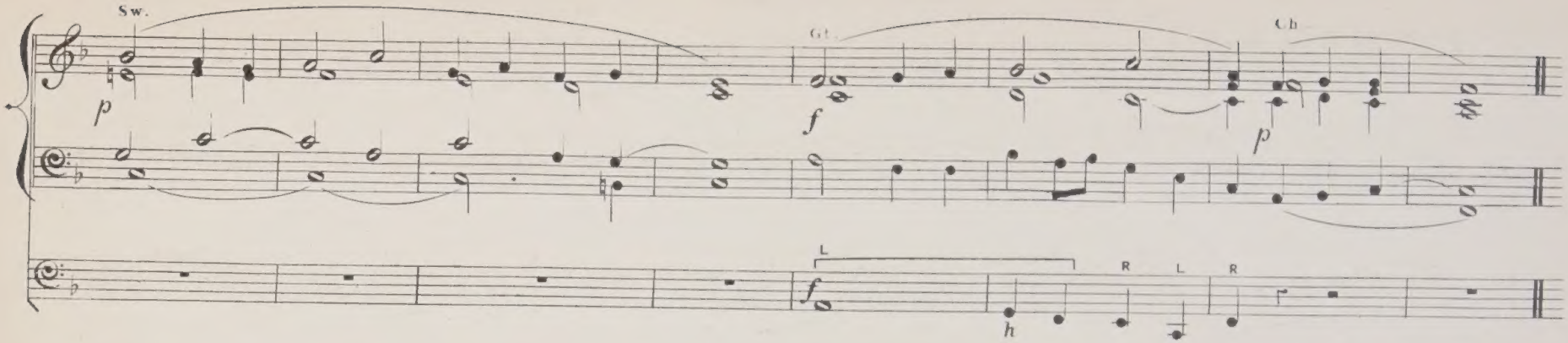
"Abide with me."

Hymn for the Evening. – W. T. BEST.

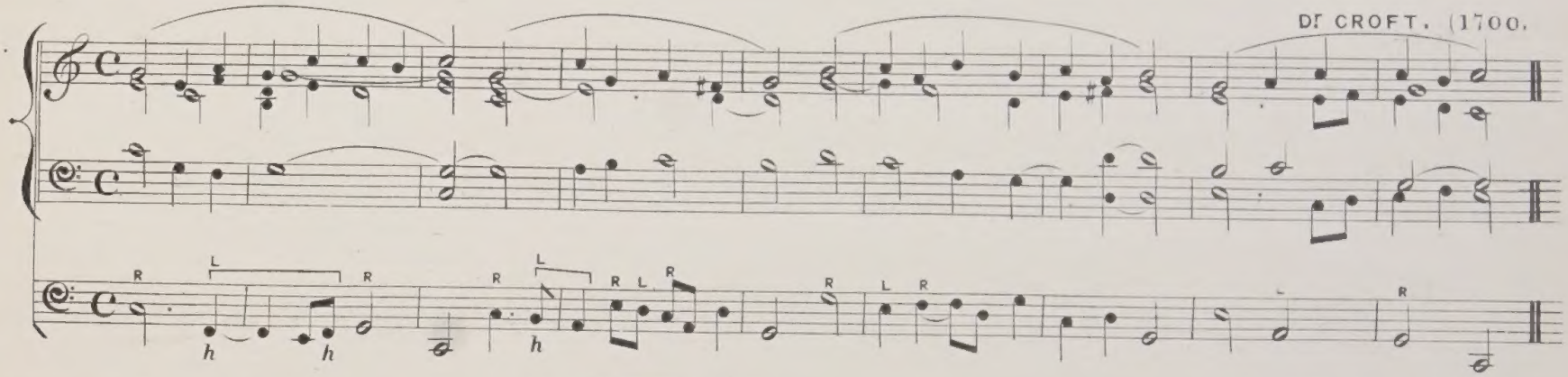
No 110.

Ch. Gt.

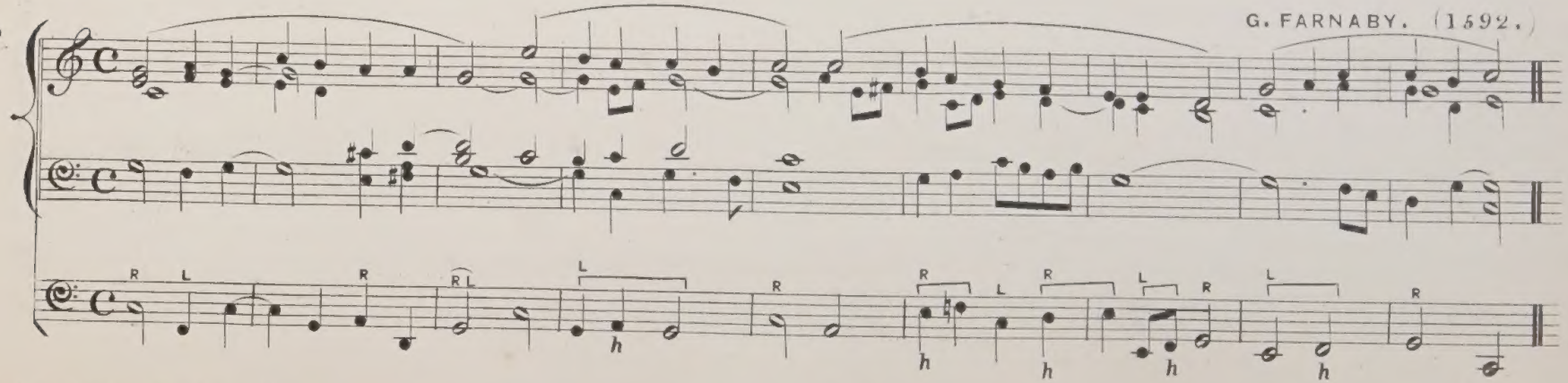
p *mf* *p*

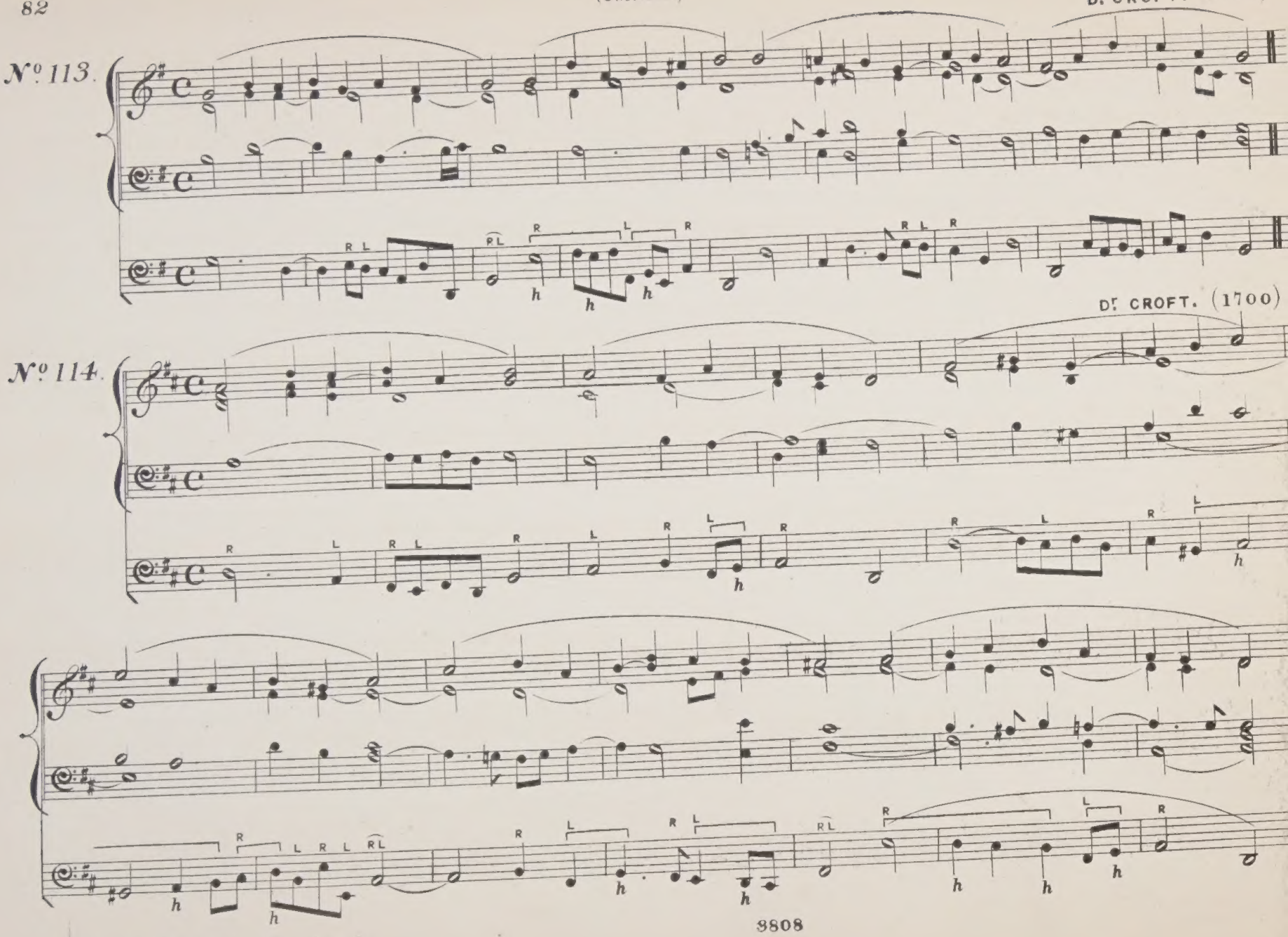

Sw.
Gt.
Ch.
p
f
p
L
R
L
R
h

No. 111.


Dr. CROFT. (1700.
R
L
R
R
L
R
L
R
R
L
R
L
R
h
h
h

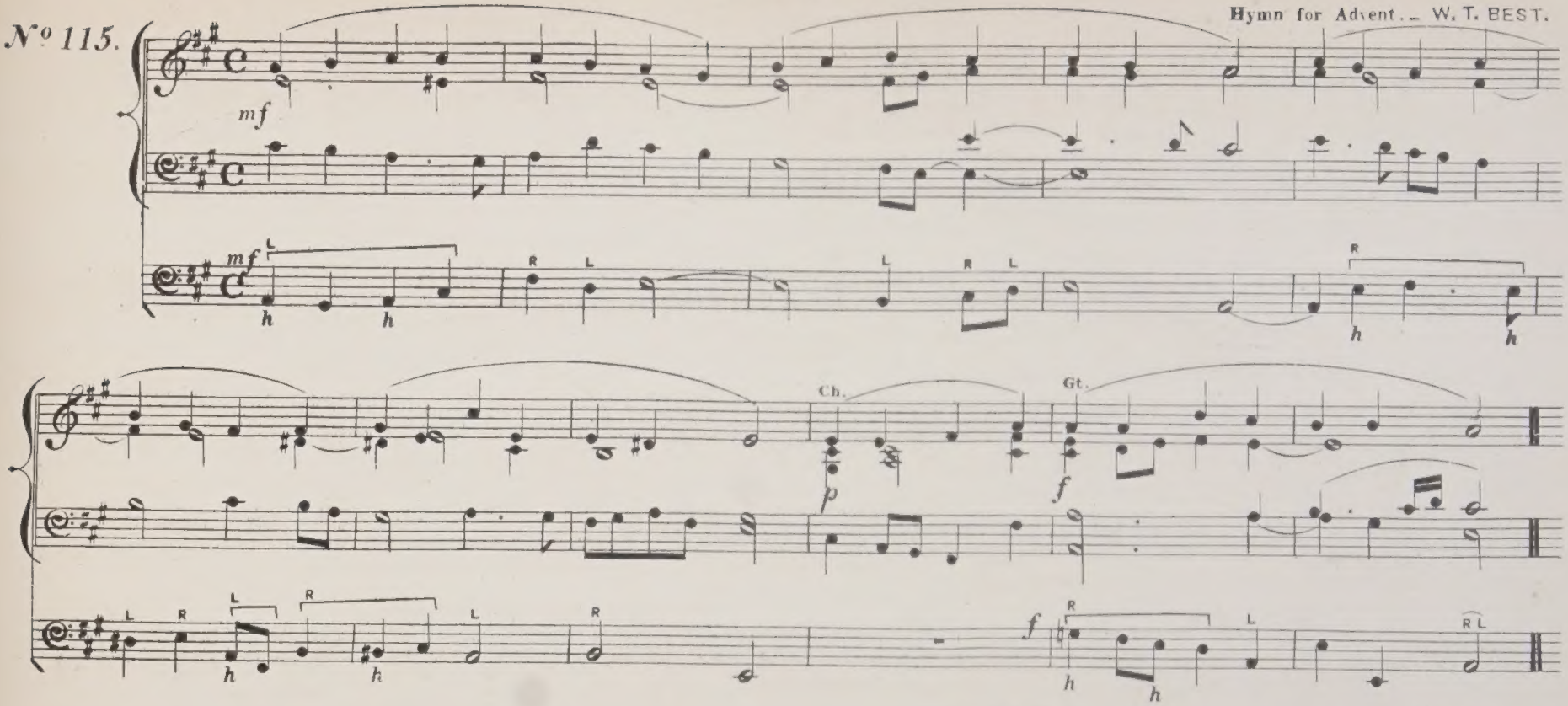
No. 112.


G. FARNABY. (1592.)
R
L
R
R L
L
R
R
L
R
L
R
L
R
h
h
h
h
h


Dr CROFT. (1700)
№ 113.
Dr CROFT. (1700)
№ 114.

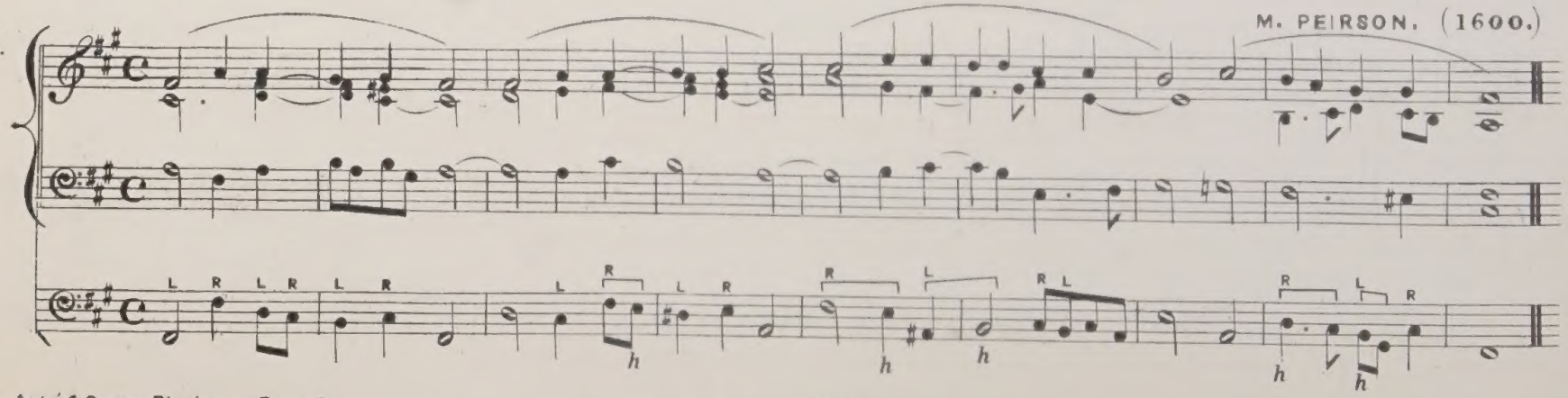
No 115.

Hymn for Advent. – W. T. BEST.



No 116.

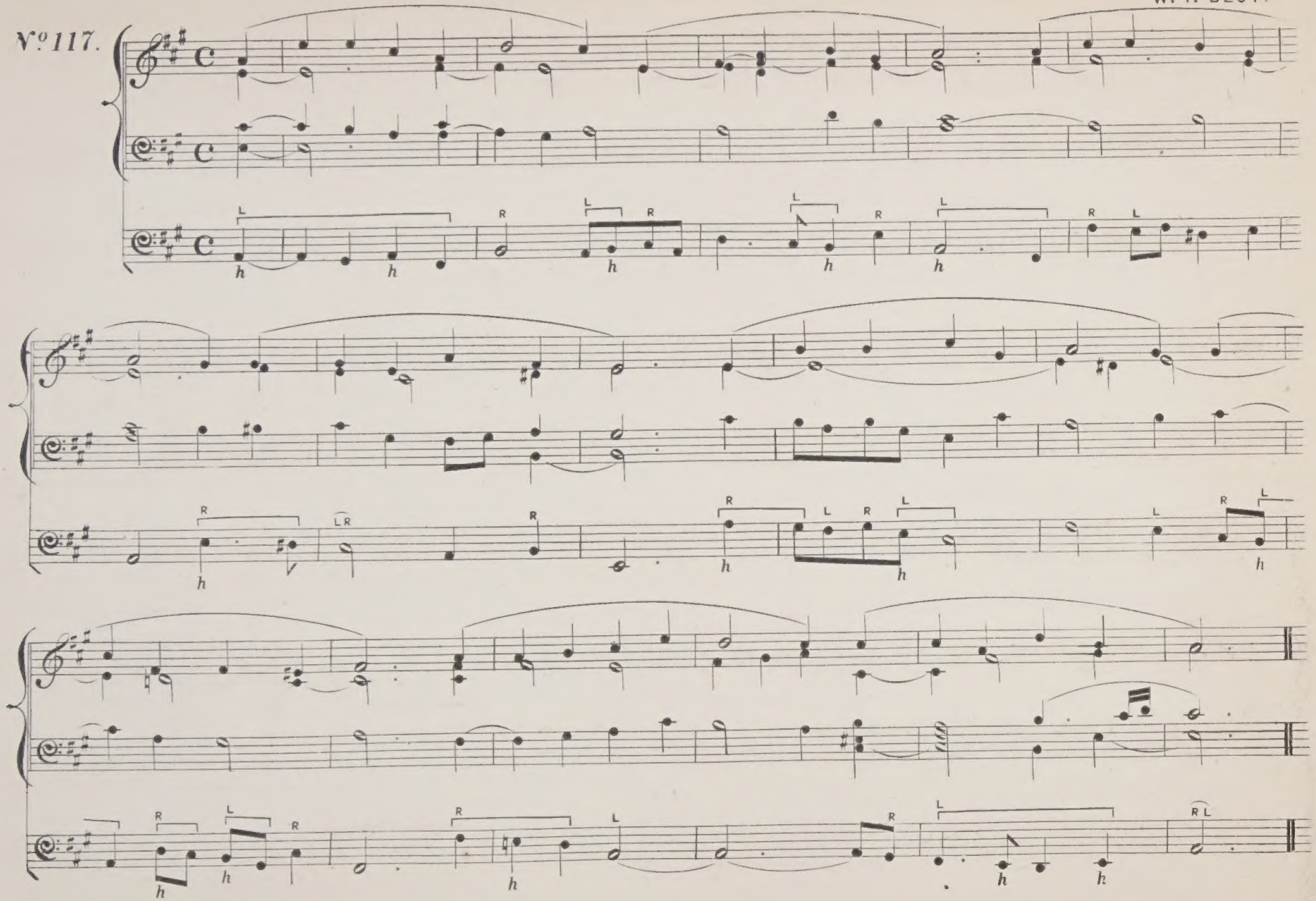
M. PEIRSON. (1600.)



"Jerusalem, the Golden."

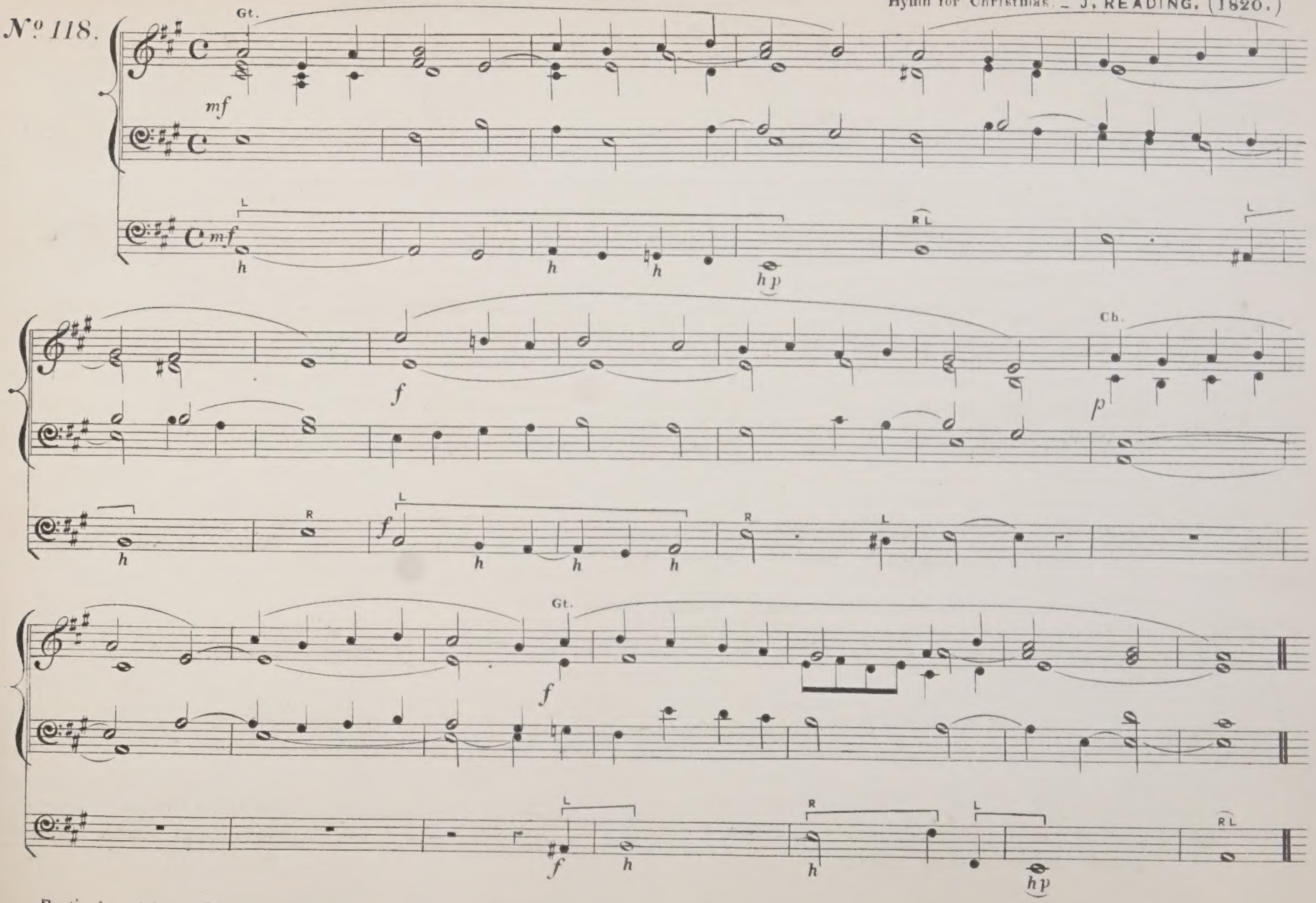
W. T. BEST.

No 117.



Hymn for Christmas. – J. READING. (1820.)

No 118.



DETACHED EXAMPLES

— from the Works of Bach and other Organ Composers, shewing how passages of special difficulty are to be played. —

FIRST SECTION.

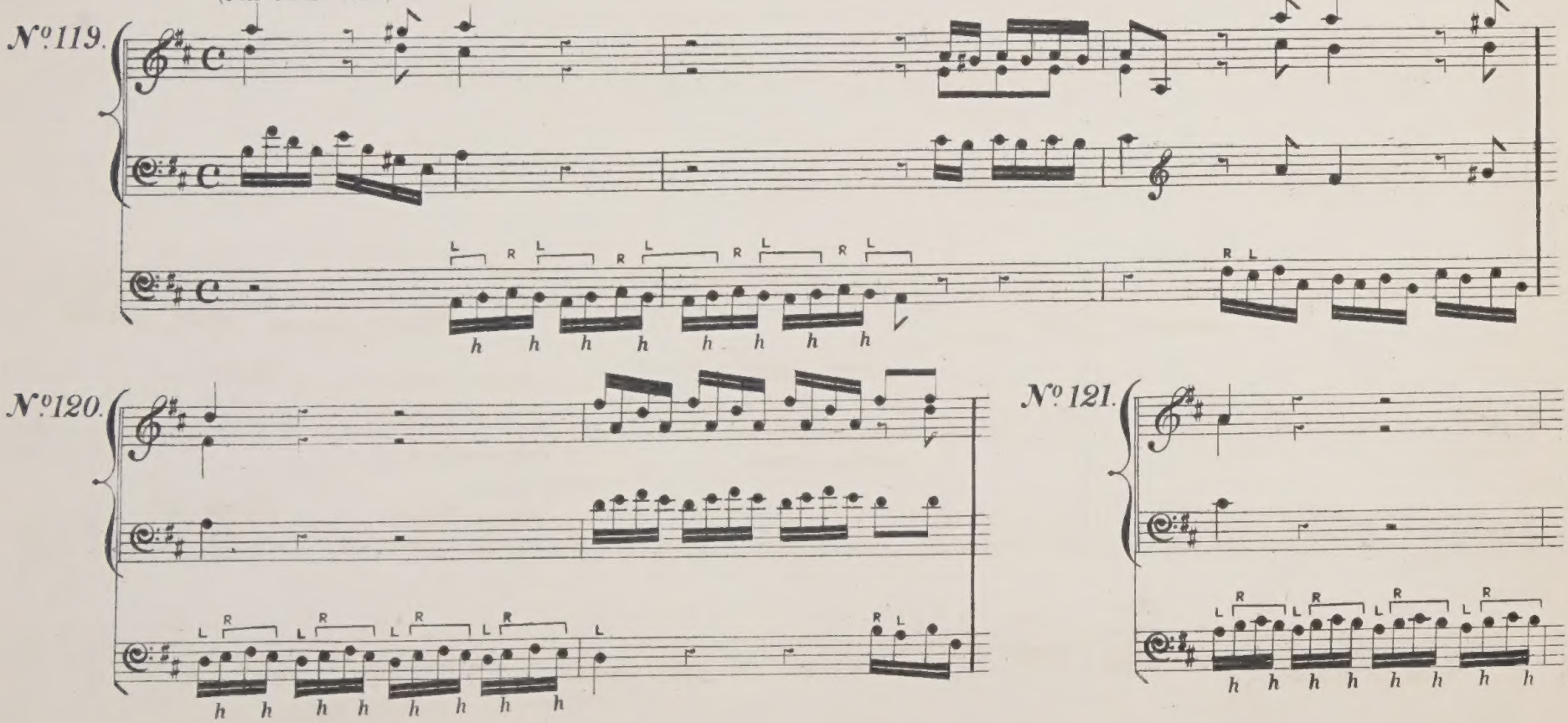
— On the use of the POINT and HEEL of each Foot. —

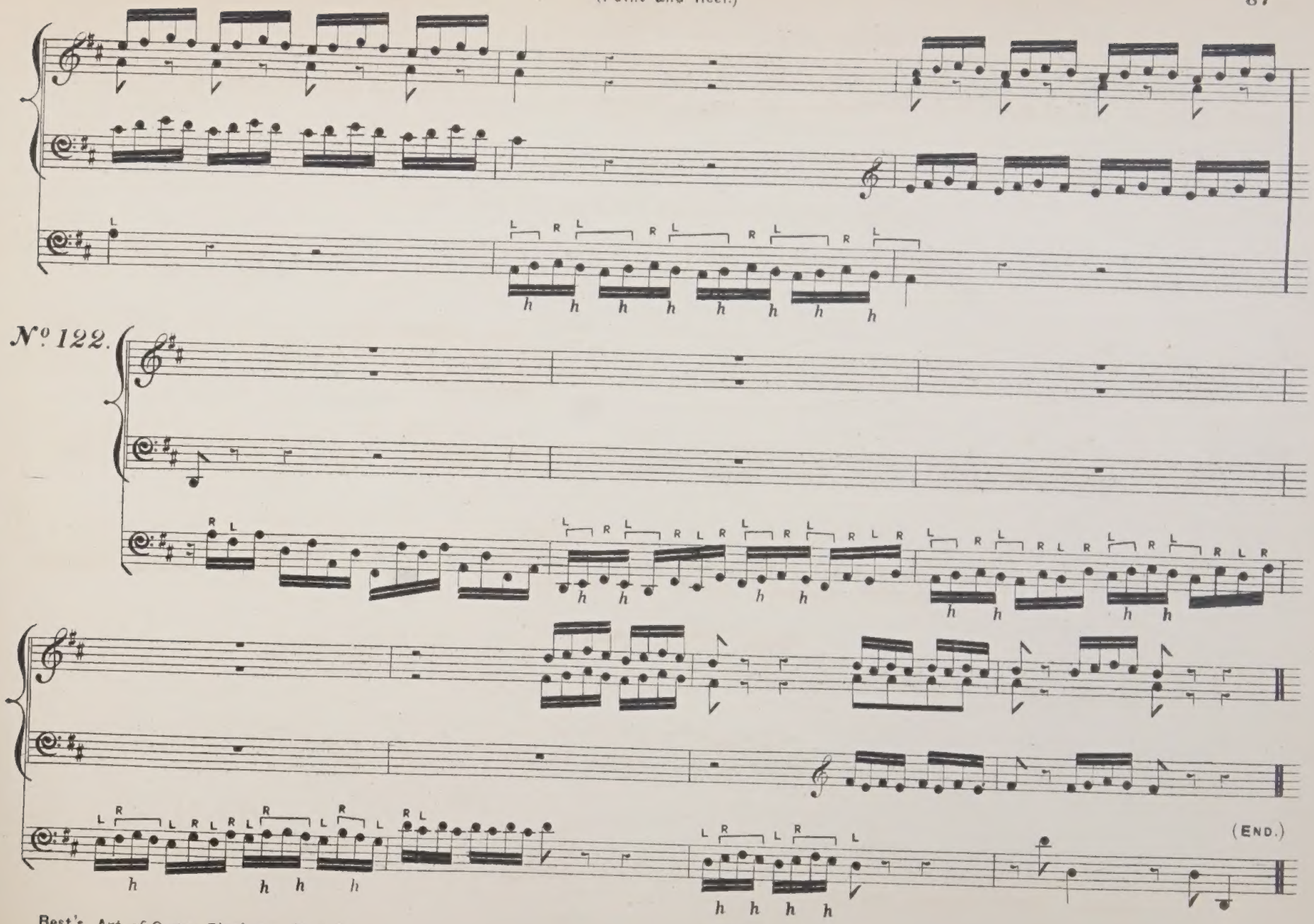
Fugue in D Major. BACH.

(Four Examples.)

Allegro moderato.

(Full Gt. and Pedal.)



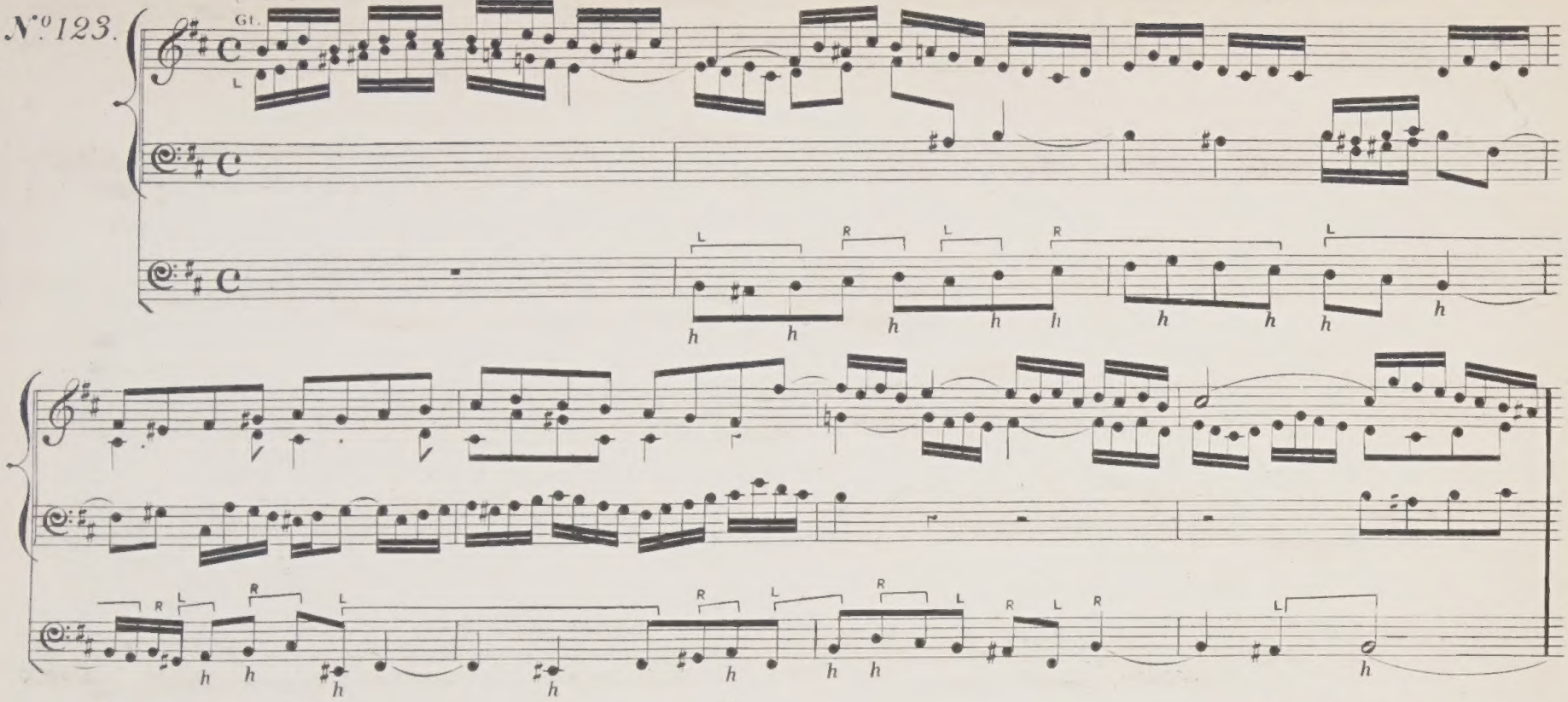

No. 122.
(END.)

(Point and Heel.)

Allegro moderato.
(Full Gt. and Pedal)

Fugue in B Minor. BACH

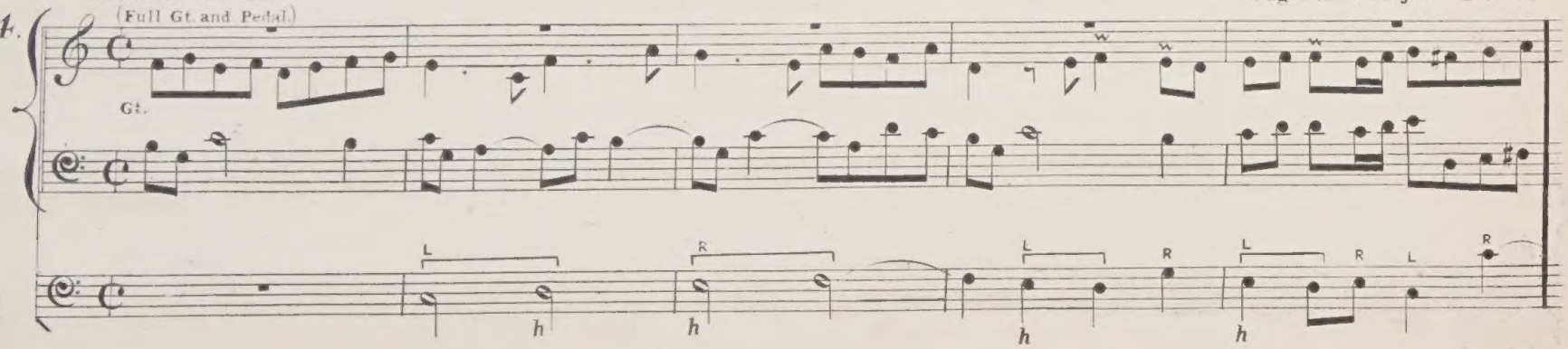
N°123.



Allegro moderato.
(Full Gt. and Pedal.)

Fugue in C Major. BACH.

N° 124.



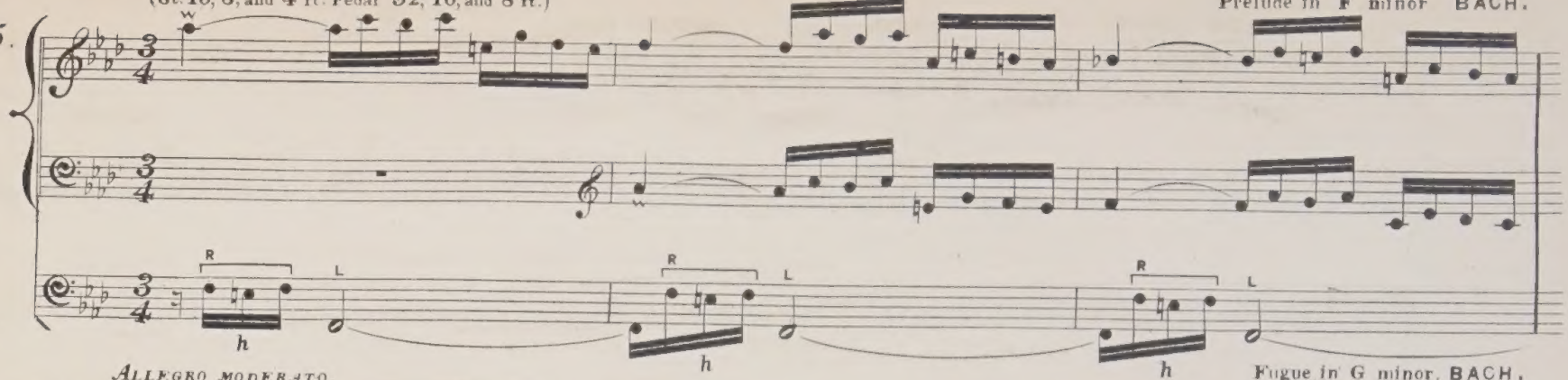
ANDANTE.

(Gt. 16, 8, and 4 ft. Pedal 32, 16, and 8 ft.)

(Point and Heel.)

Prelude in F minor BACH.

No. 125.

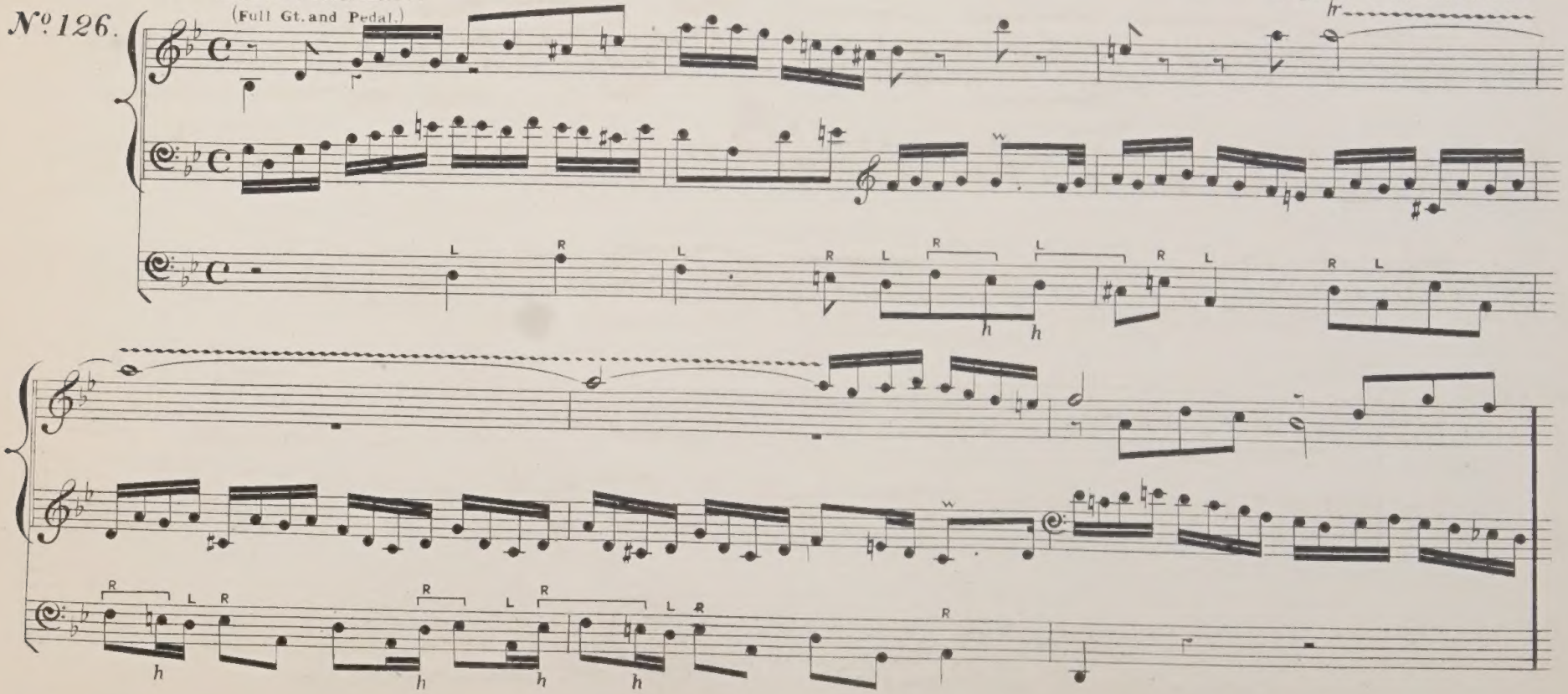


ALLEGRO MODERATO.

(Full Gt. and Pedal.)

Fugue in G minor. BACH.

No. 126.

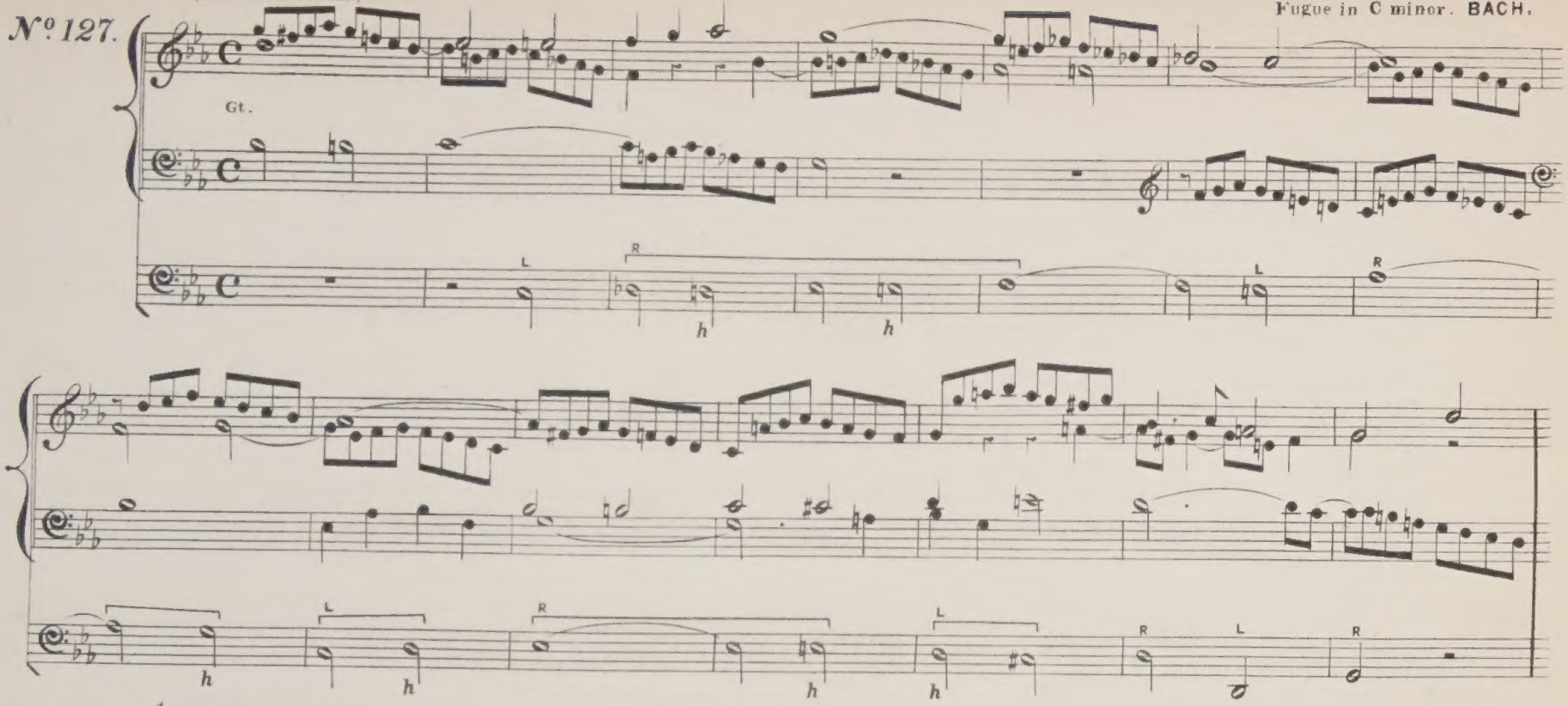


Allegro moderato.
(Full Gt. and Pedal.)

(Point and Heel.)

Fugue in C minor. BACH.

№ 127.

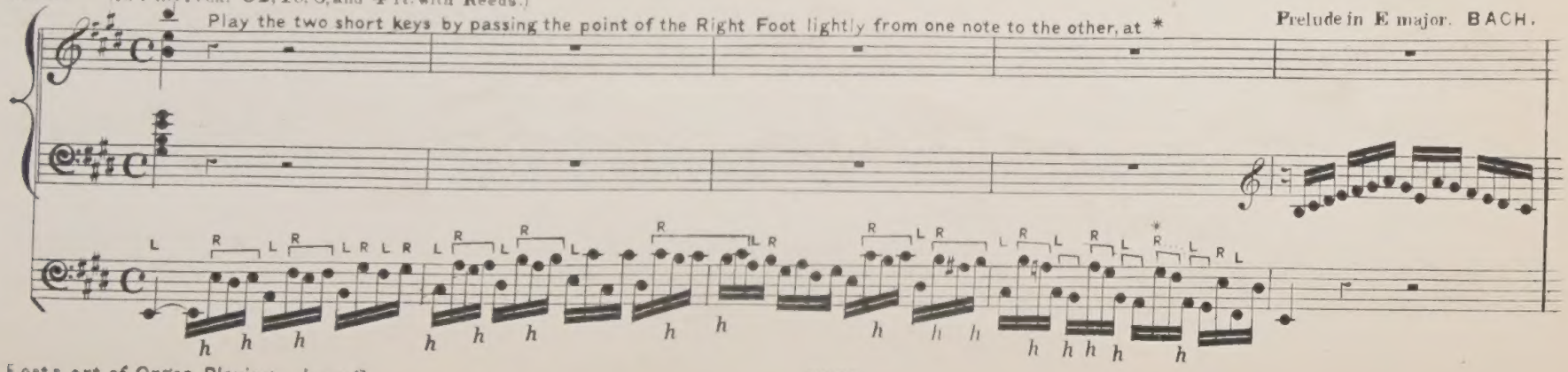


№ 128.

Andante.
(Full Gt. Pedal 32, 16, 8, and 4 ft. with Reeds.)

Play the two short keys by passing the point of the Right Foot lightly from one note to the other, at *

Prelude in E major. BACH.



Allegro assai vivace.
(Full Gt. and Pedal.)

No 129.

ff

legato. *ff*

(Last Movement.)

(From the same.)

No 130.

Gt.

ff

legato. *ff*

(End.)

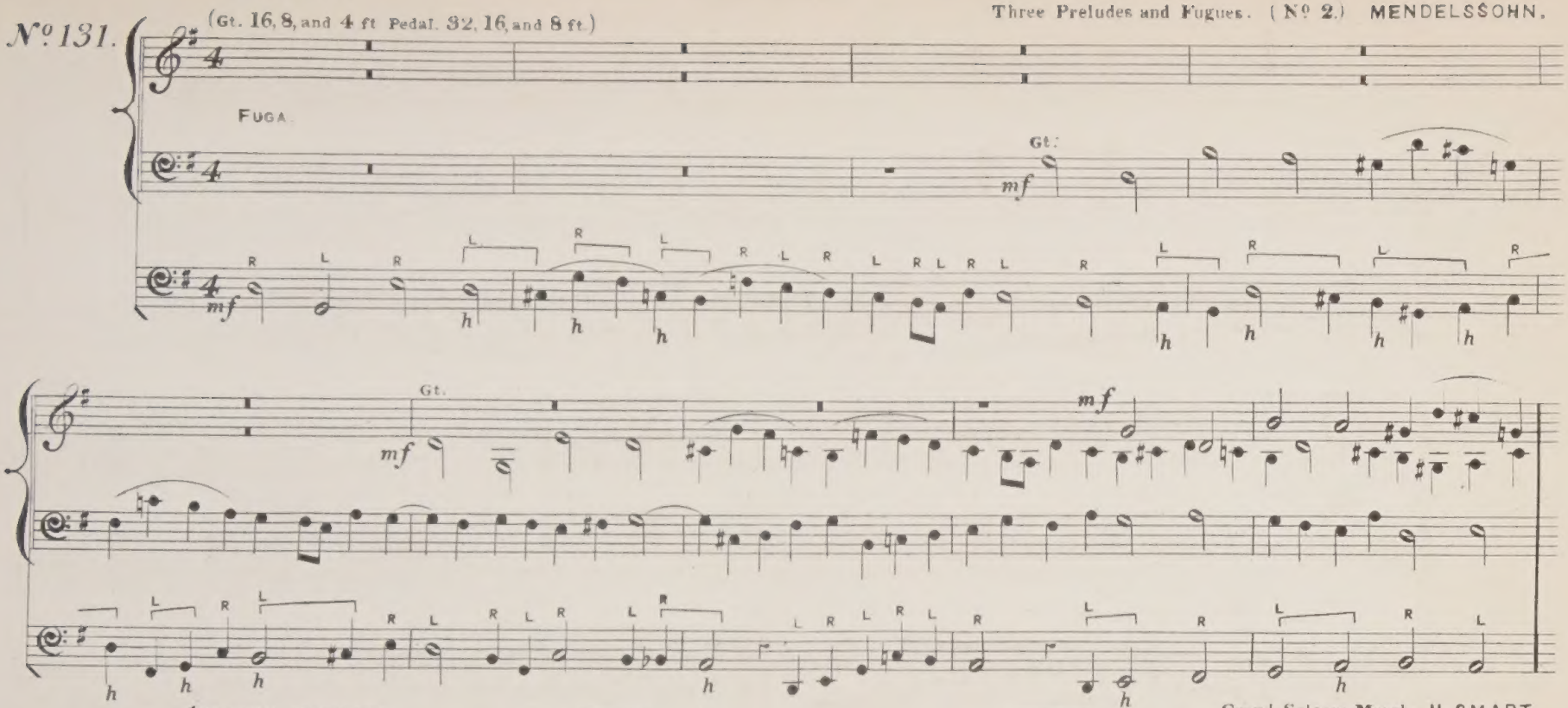
(Point and Heel.)

MODERATO.

(Gt. 16, 8, and 4 ft Pedal. 32, 16, and 8 ft.)

Three Preludes and Fugues. (No 2.) MENDELSSOHN.

No. 131.

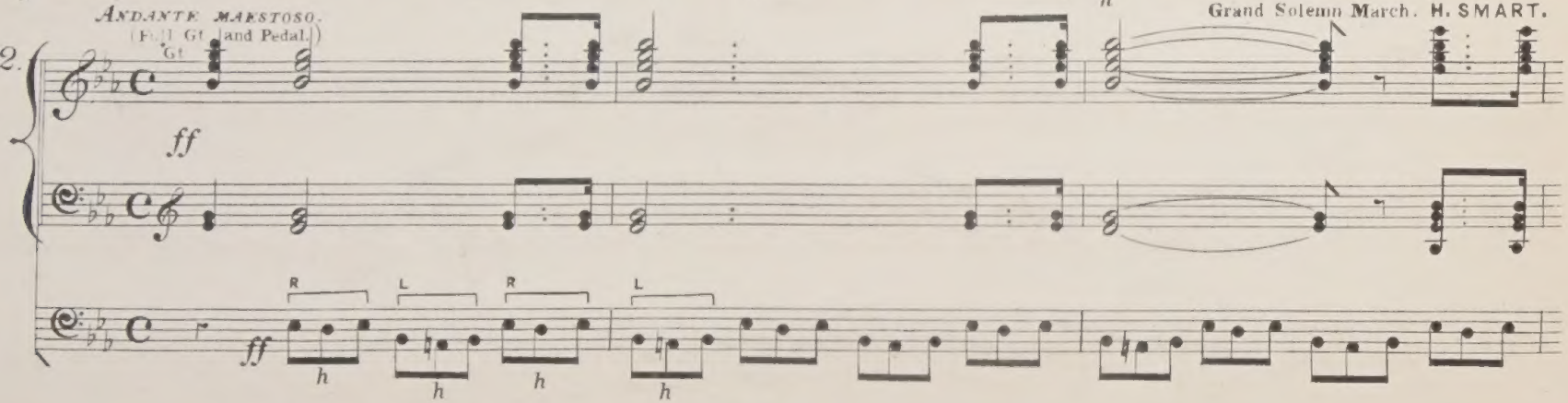


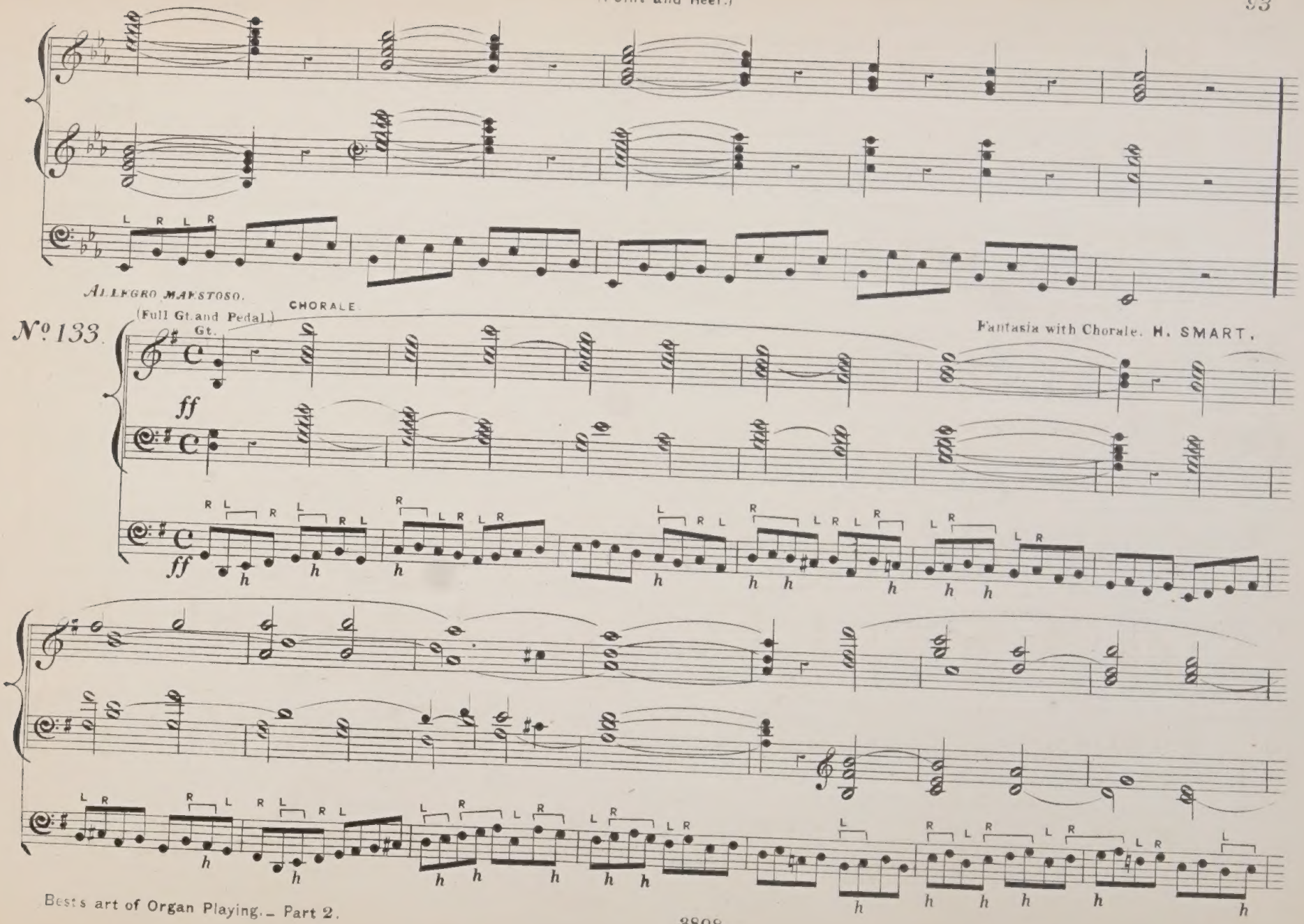
ANDANTE MAESTOSO.

(Full Gt. and Pedal.)

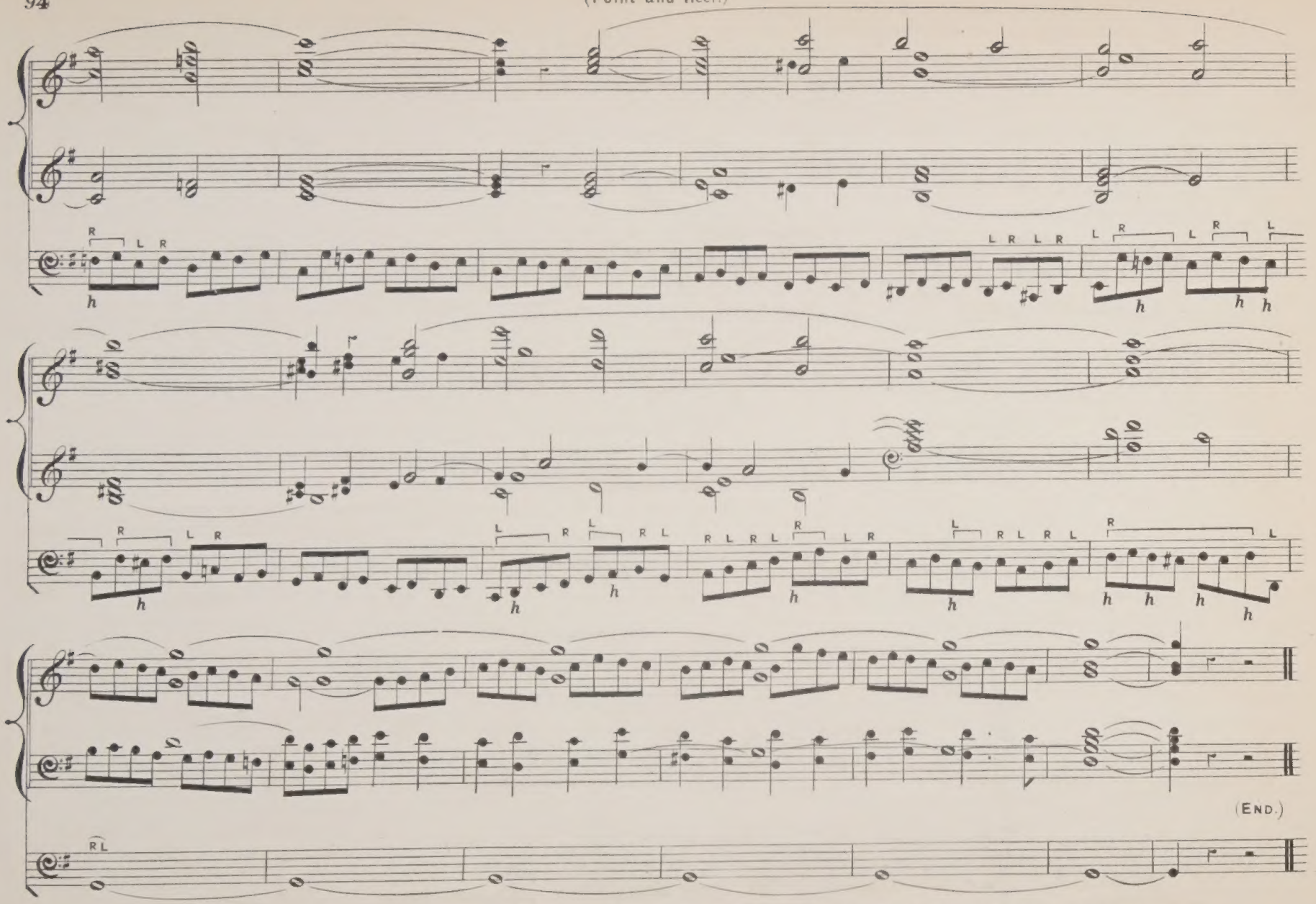
Grand Solemn March. H. SMART.

No. 132.




ALLEGRO MAESTOSO.
(Full Gt. and Pedal.)
Gt.
CHORALE
Nº 133.
Fantasia with Chorale. H. SMART.
ff
ff

(Point and Heel.)



From "A Series of Organ Pieces." (No. 3.) By permission of Messrs. Ashdown and Parry.

(Point and Heel.)

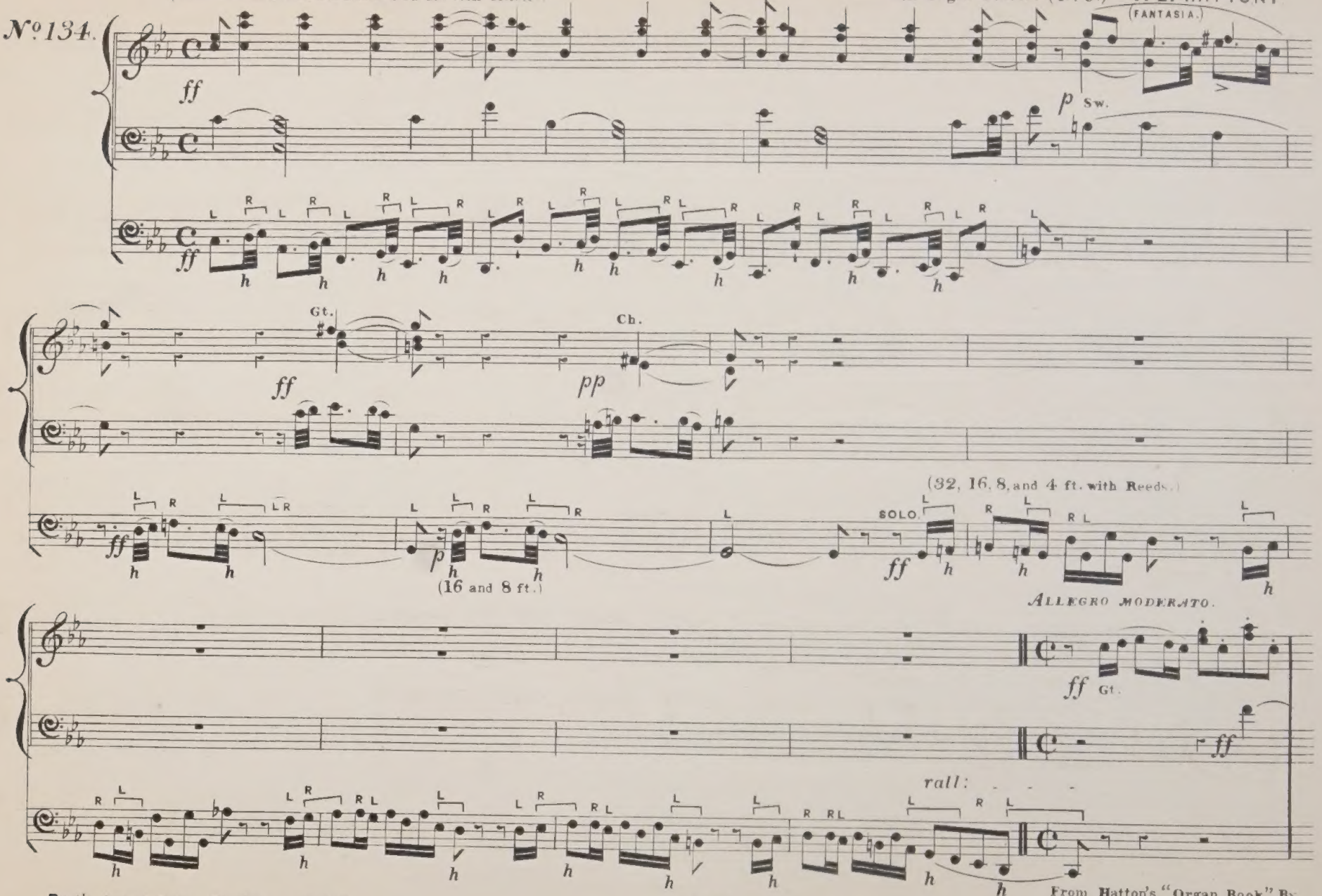
Adagio maestoso.

(Full Gt. and Pedal. Sw. Reeds 8 ft. Ch. Voix Céleste.)

Six Organ Pieces. (No 6.) J. L. HATTON.

(FANTASIA.)

No 134.



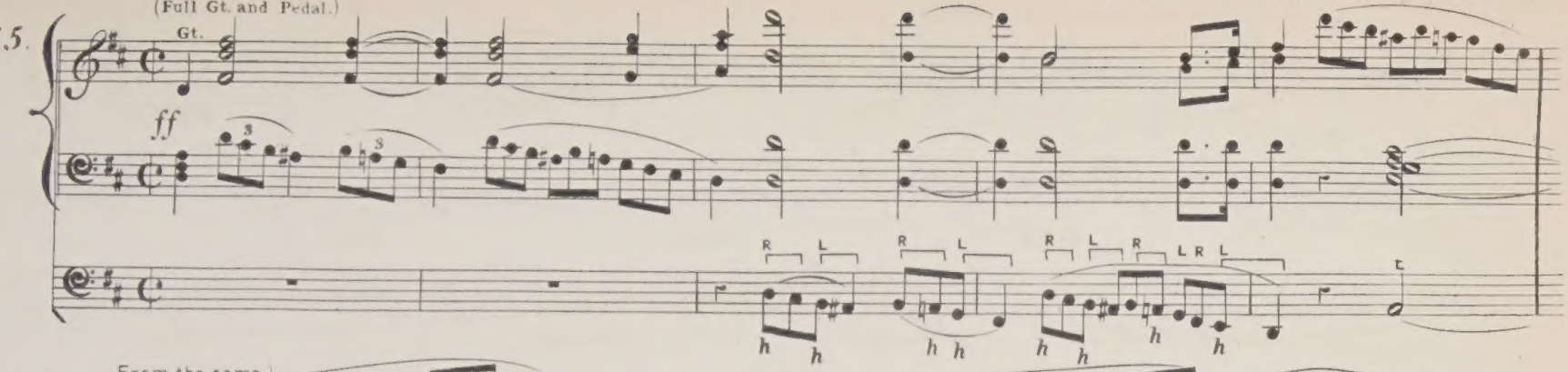
From Hatton's "Organ Book." By permission of Messrs. Boosey and Co.

ALLEGRO CON BRIO.

(Full Gt. and Pedal.)

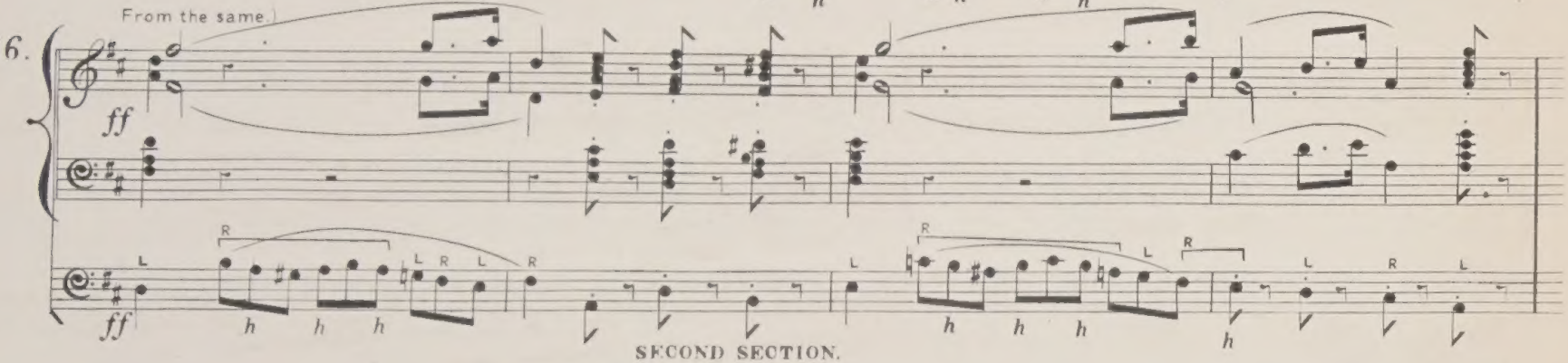
(Scale Passages.)

No 135.



No 136.

From the same.



SECOND SECTION.

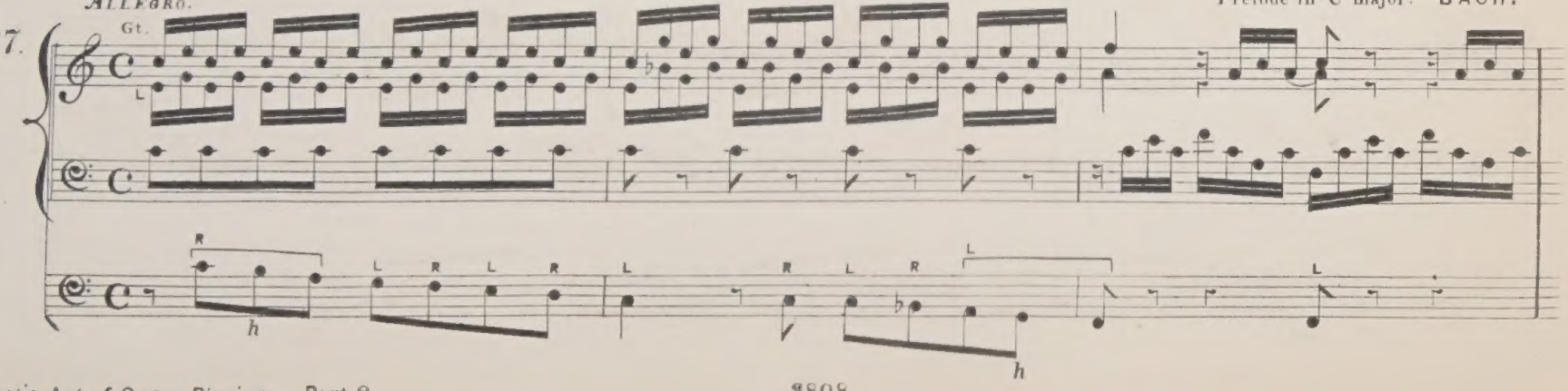
—Scale Passages.—

(Full without Reeds Gt. Pedal. Reeds 16, 8, and 4 ft.)

ALLEGRO.

Prelude in C major. BACH.

No 137.

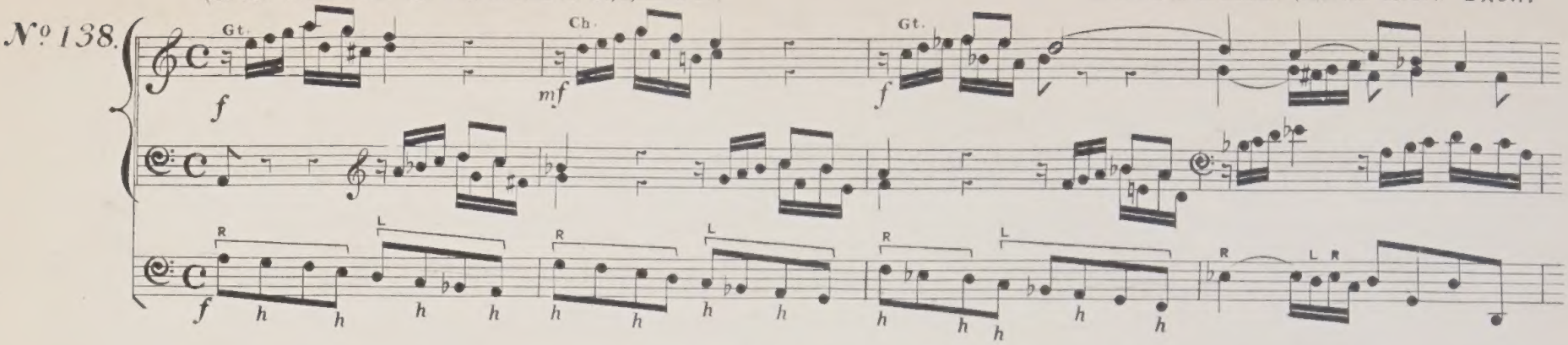


Allegro. (Scale Passages.)

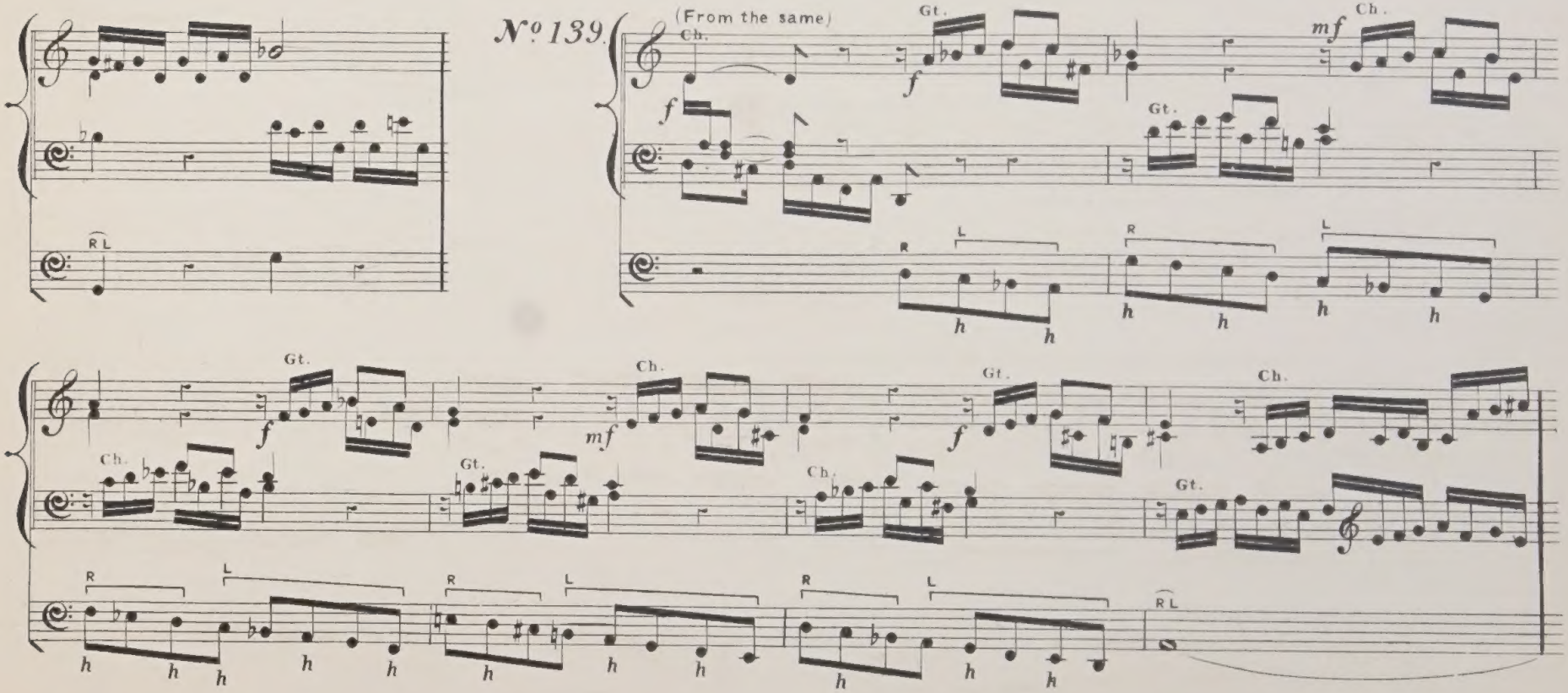
(Gt. Full without Reeds. Full Ch. Pedal. Reeds 16, 8, and 4 ft.)

Toccata in D minor. (Dorian Mode.) BACH.

No 138.



No 139.

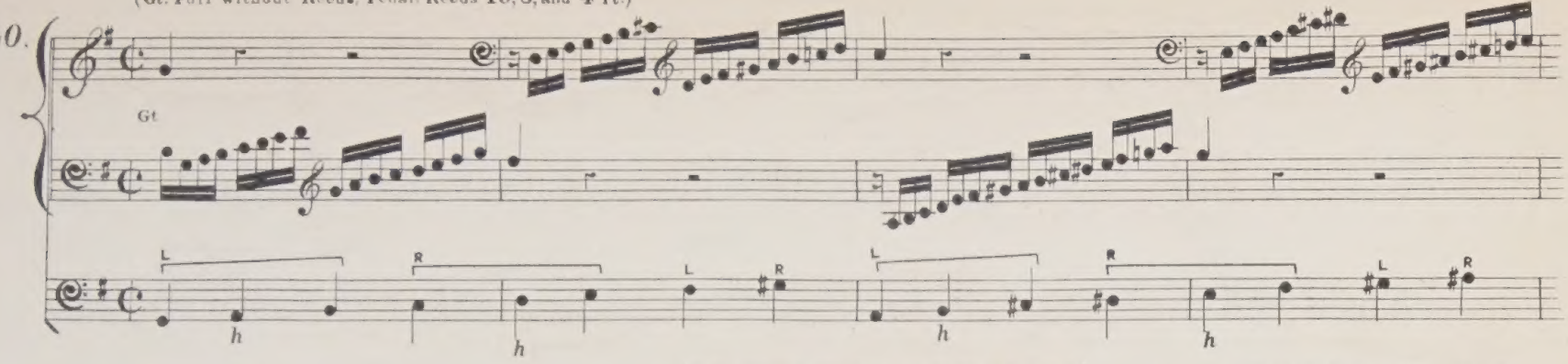


Allegro.

(Gt. Full without Reeds. Pedal: Reeds 16, 8, and 4 ft.)

Fugue in E minor. BACH.

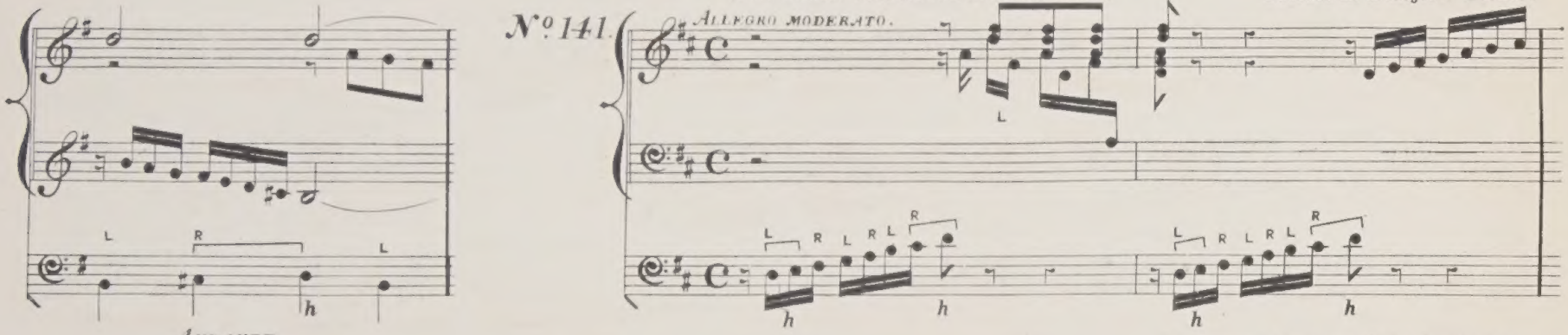
№ 140.



(Full without Mixture-work. Gt. and Pedal.)

Prelude in D major. BACH.

№ 141.

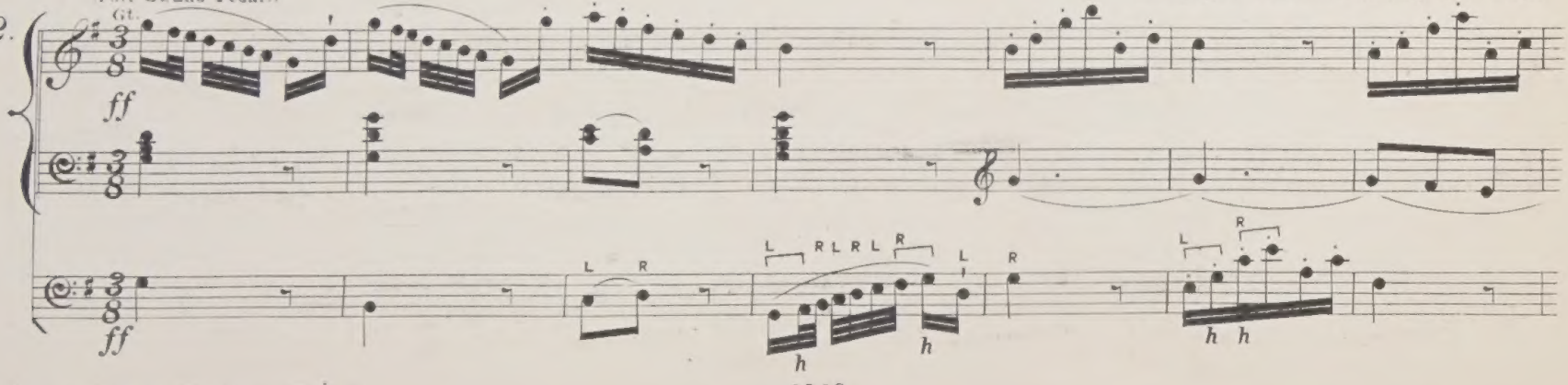


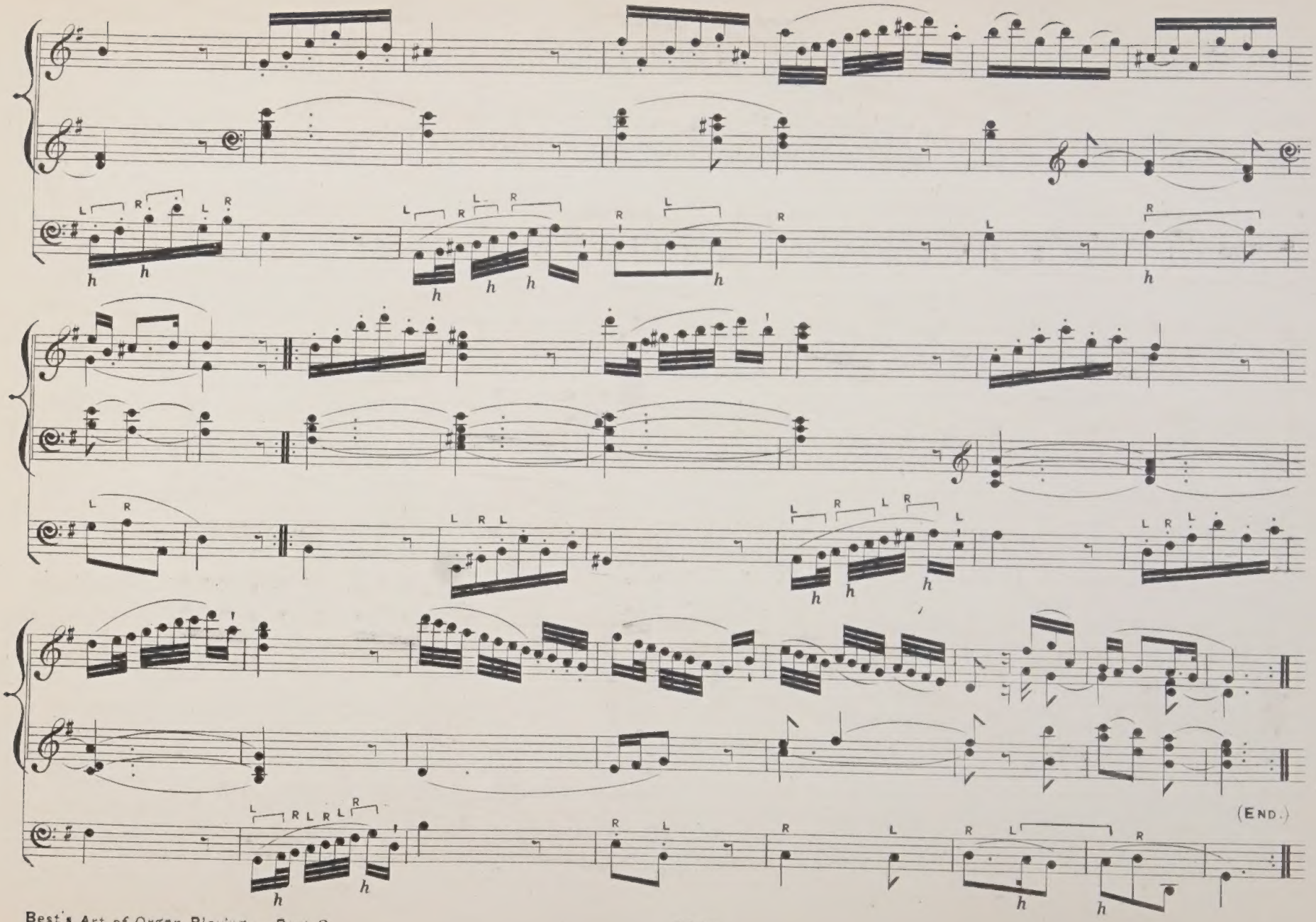
Andante.

(Full Gt. and Pedal.)

Six Organ Concertos. (№ 1.) HANDEL.

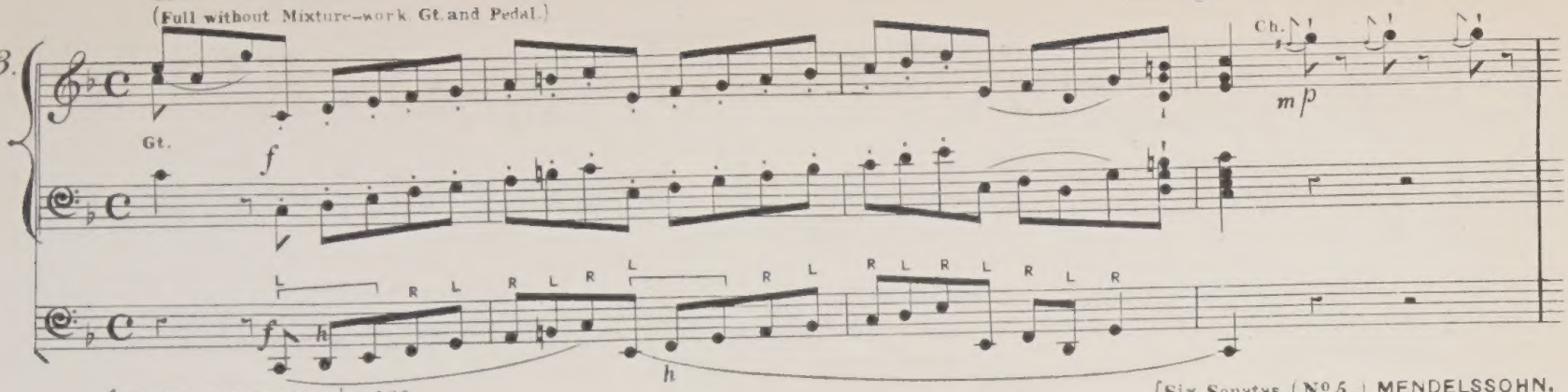
№ 142.




(END.)

No 143.

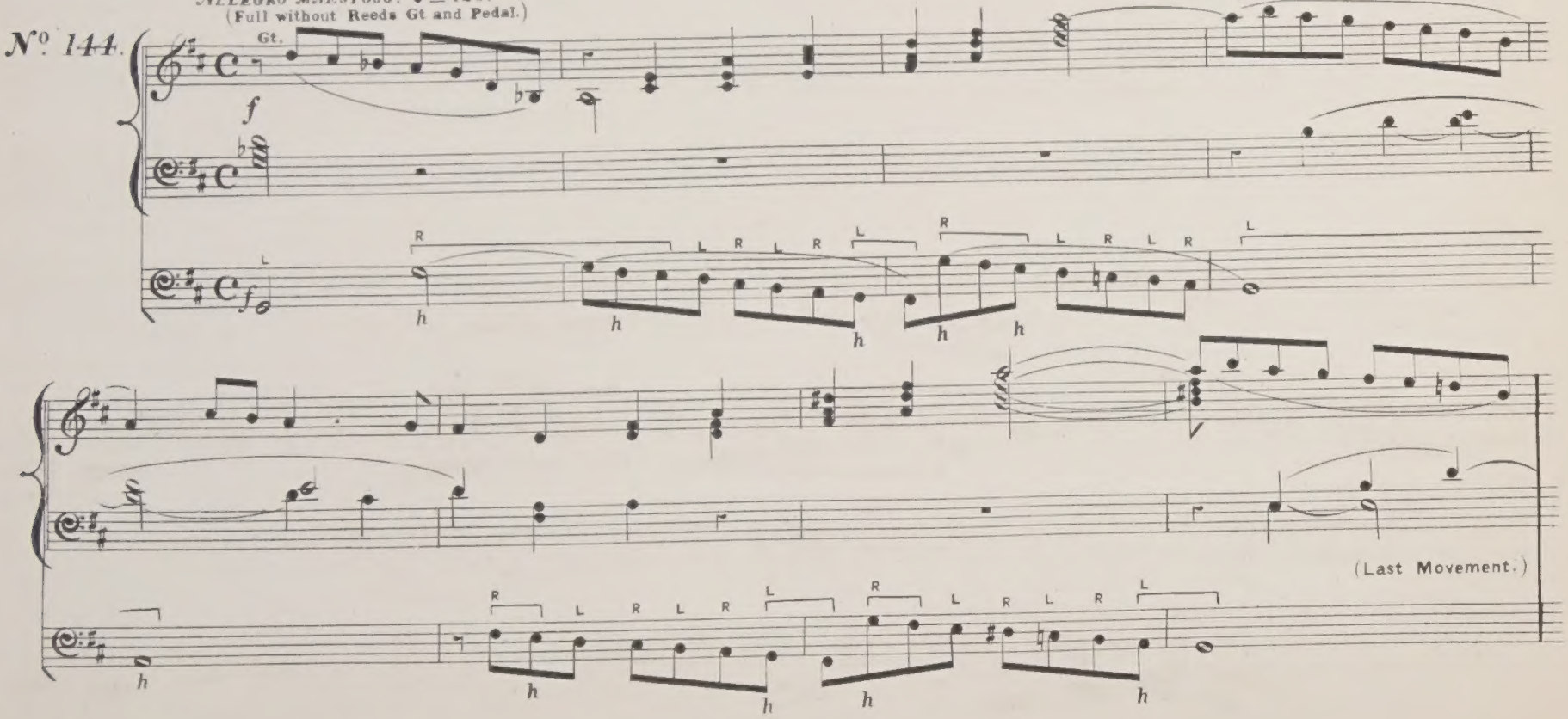
Allegro moderato.
(Full without Mixture—work Gt. and Pedal.)



No 144.

Allegro maestoso. ♩ = 126.
(Full without Reeds Gt and Pedal.)

Six Sonatas. (No 6.) MENDELSSOHN.



No. 145.

Allegro maestoso e vivace. ♩ = 100.

(Full Gt. and Pedal.)

Six Sonatas. (No. 4.) MENDELSSOHN.

(Last Movement.)

No. 146.

Allegro ♩ = 100.

(Full without Mixture-work Gt. and Pedal.)

Six Sonatas. (No. 3.) MENDELSSOHN.

♩ = 72.

ral - - len - - tan - - do.

(First Movement.)

No. 147.

Allegretto.

(Gt. 8 and 4 ft. Pedal. 16 and 8 ft.)

Variations on an Original Theme. (A major) AD. HESSE.

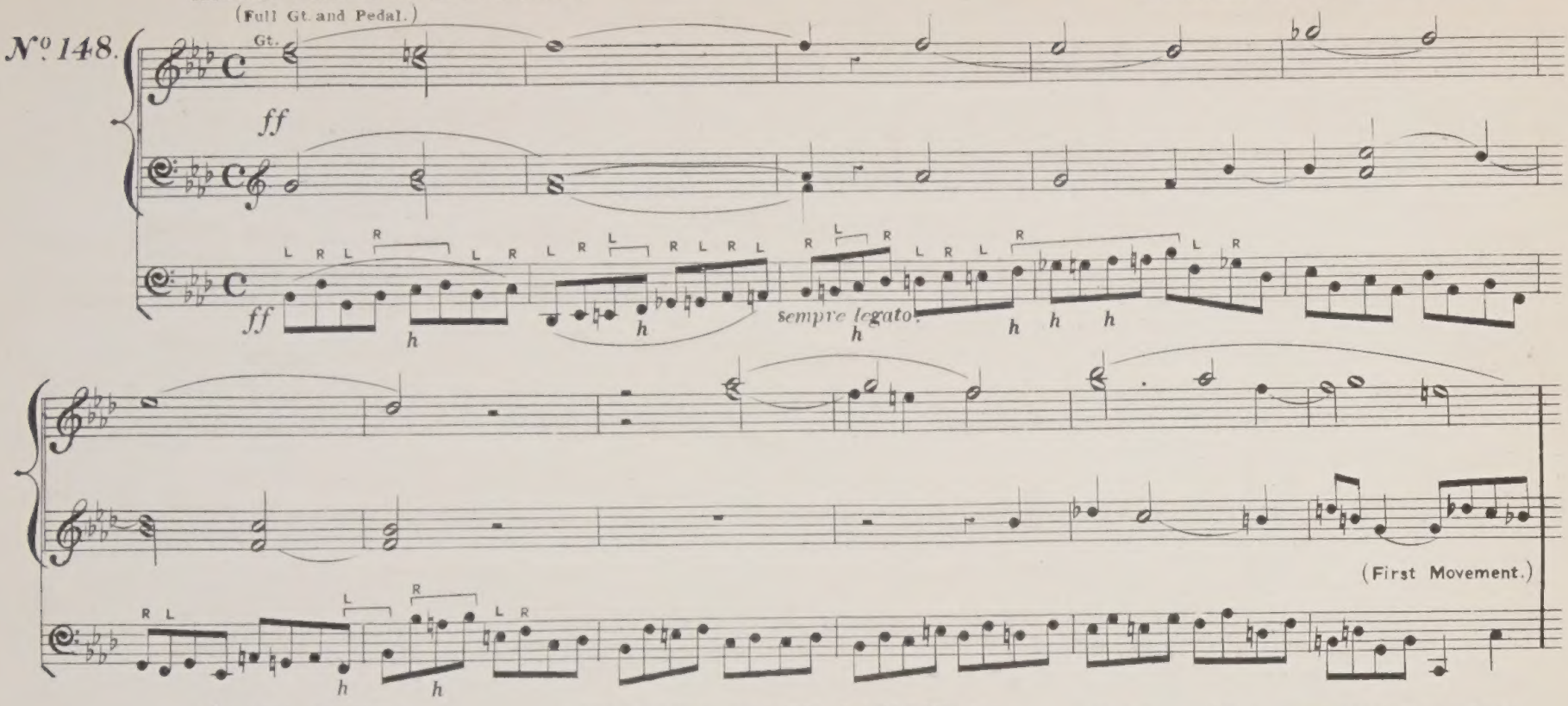
(Var: 3.

— CHROMATIC PASSAGE. —

Allegro moderato e serioso. ♩ = 92.

(Full Gt. and Pedal.)

№ 148.



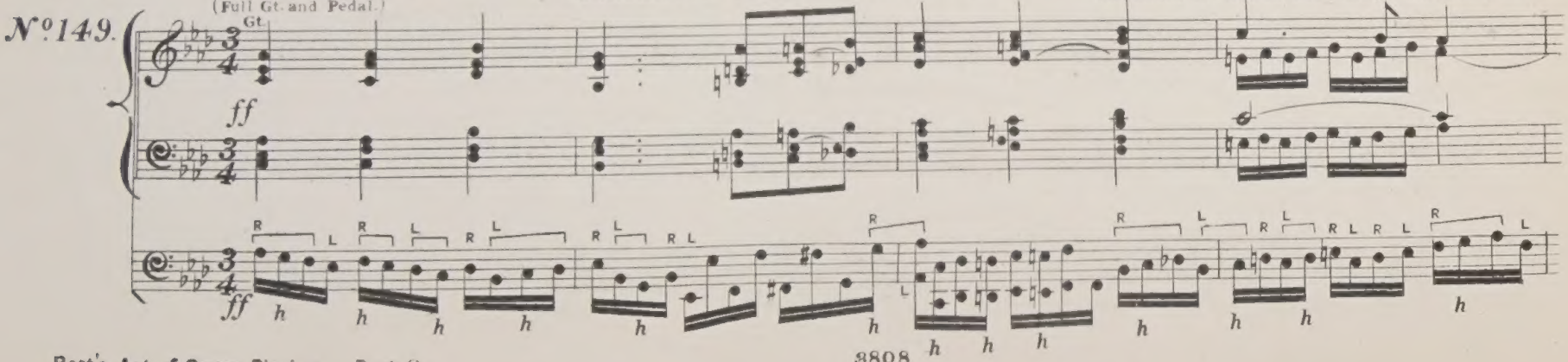
— CHROMATIC OCTAVE PASSAGE. —

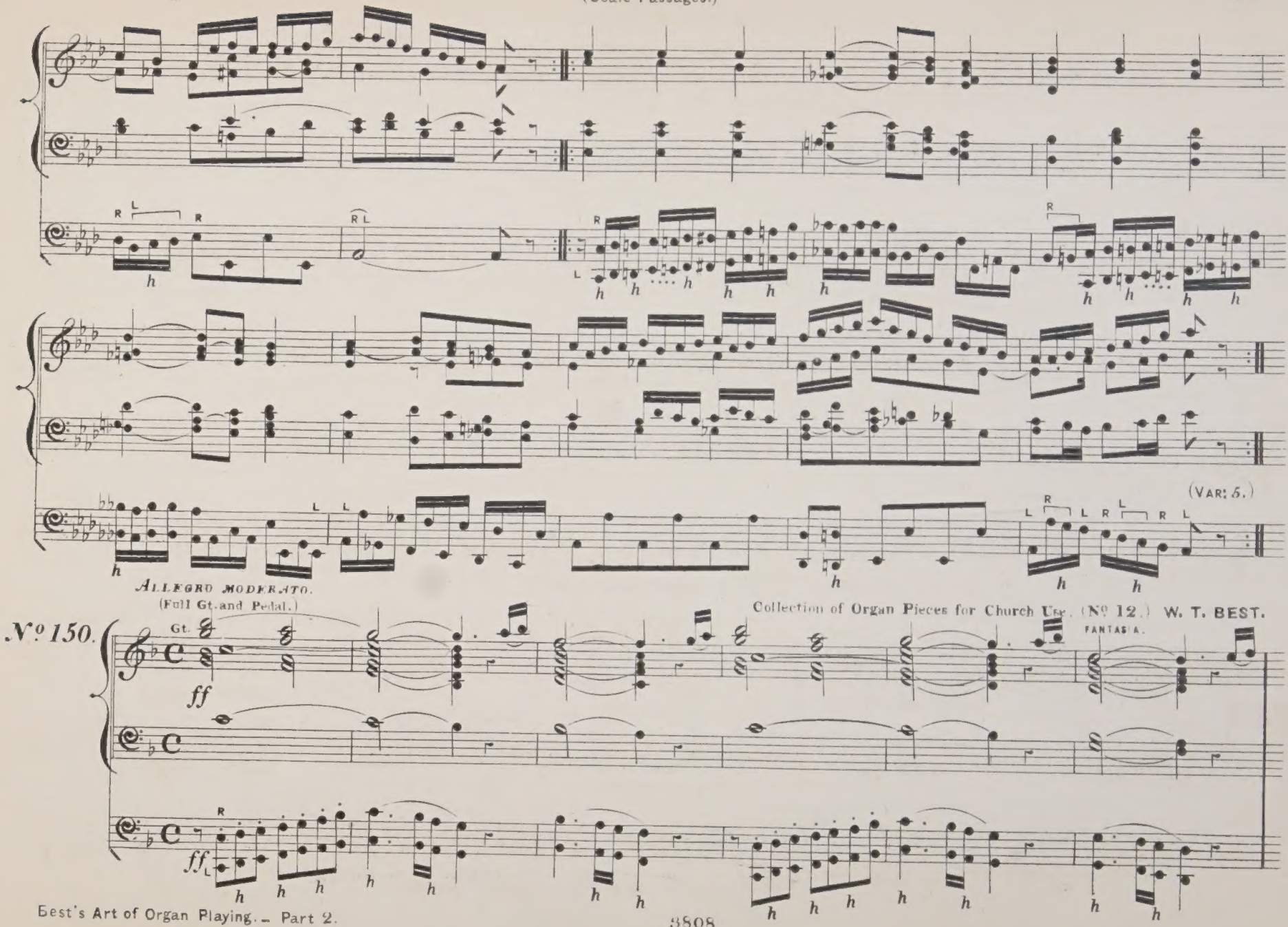
Variations on "God save the King." AD: HESSE.

Allegro maestoso.

(Full Gt. and Pedal.)

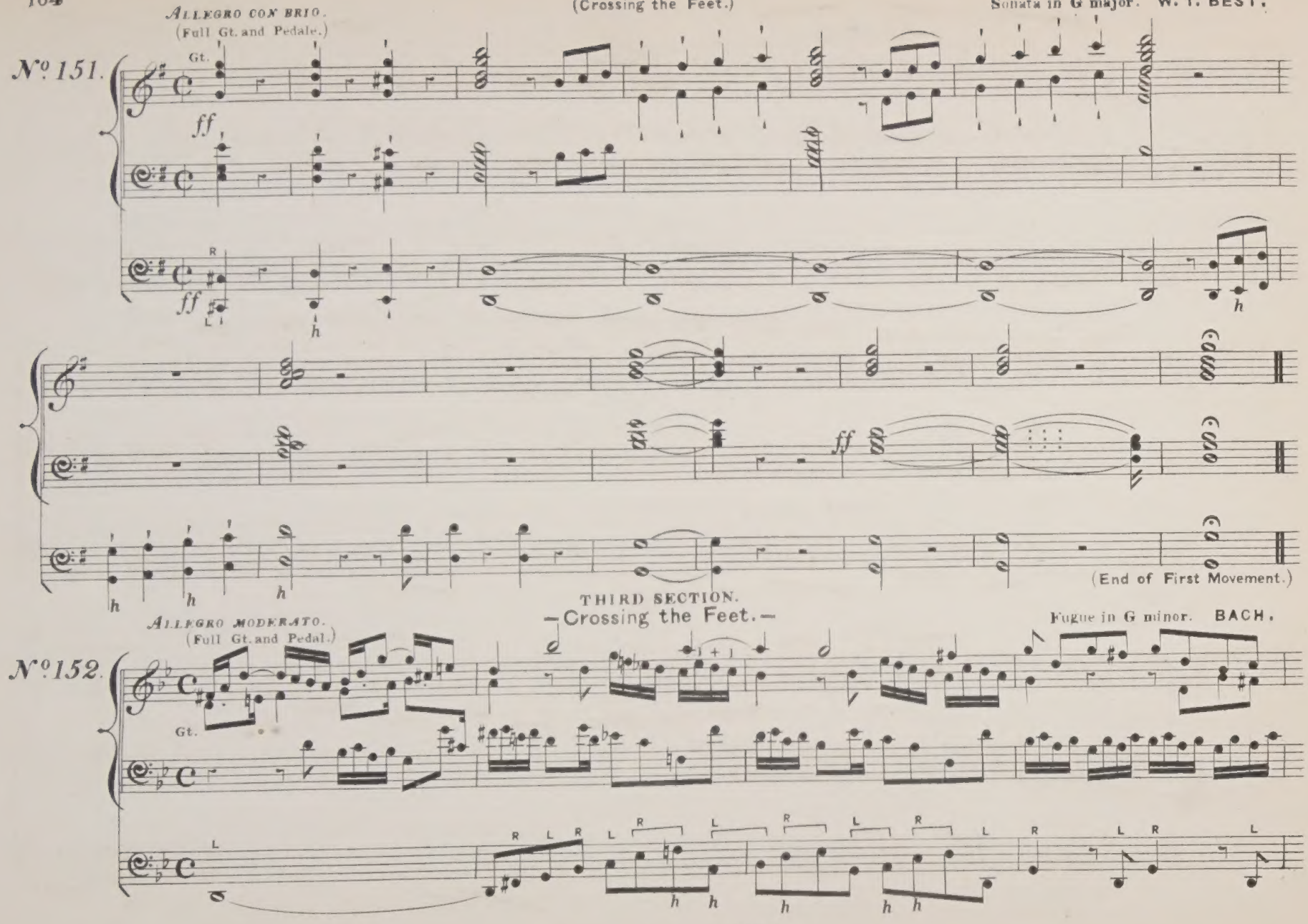
№ 149.




(VAR: 5.)
ALLEGRO MODERATO.
(Full Gt. and Pedal.)
Collection of Organ Pieces for Church Use. (No 12.) W. T. BEST.
No 150.
Gt.
ff
FANTASIA.
ff

(Crossing the Feet.)

Sonata in G major. W. T. BEST.



(Crossing the Feet.)

(From the same.)

№153.

☞ The Left Foot must pass *over* the Right, in this, and the following Example, at * * *

№154.

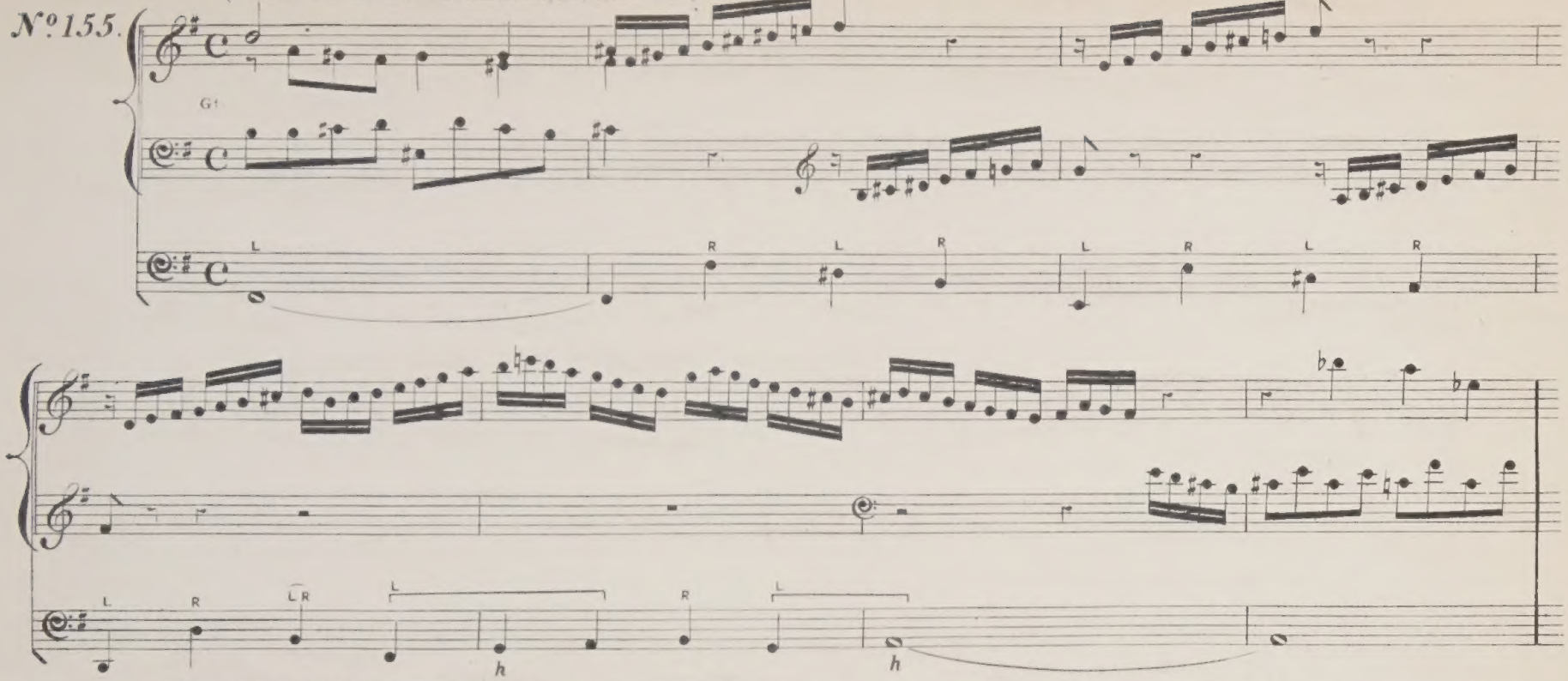
Allegro moderato.
(Full Gt. and Pedal.)

Fugue in G minor. BACH.

Allegro.
(Gt. Full without Reeds. Pedal. Reeds, 16, 8, and 4 ft.)

Fugue in E minor. BACH.

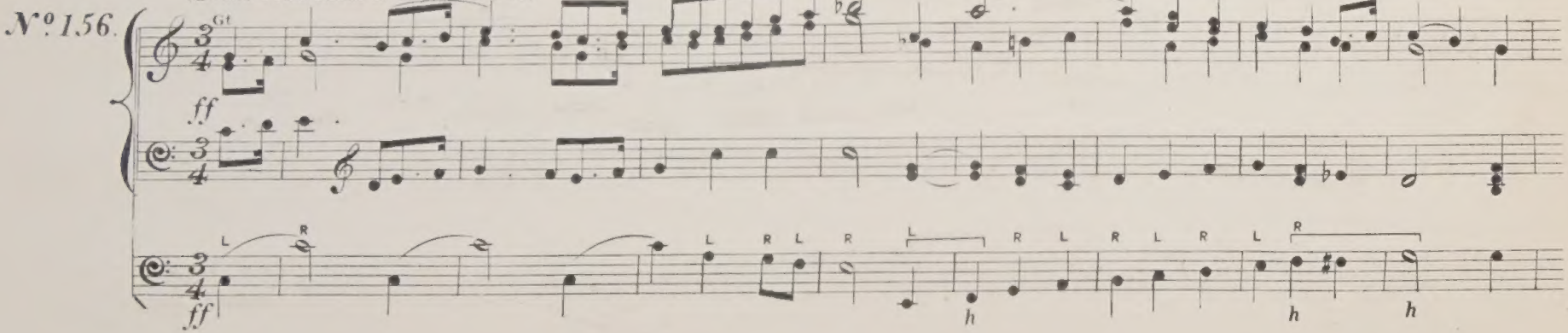
No. 155.

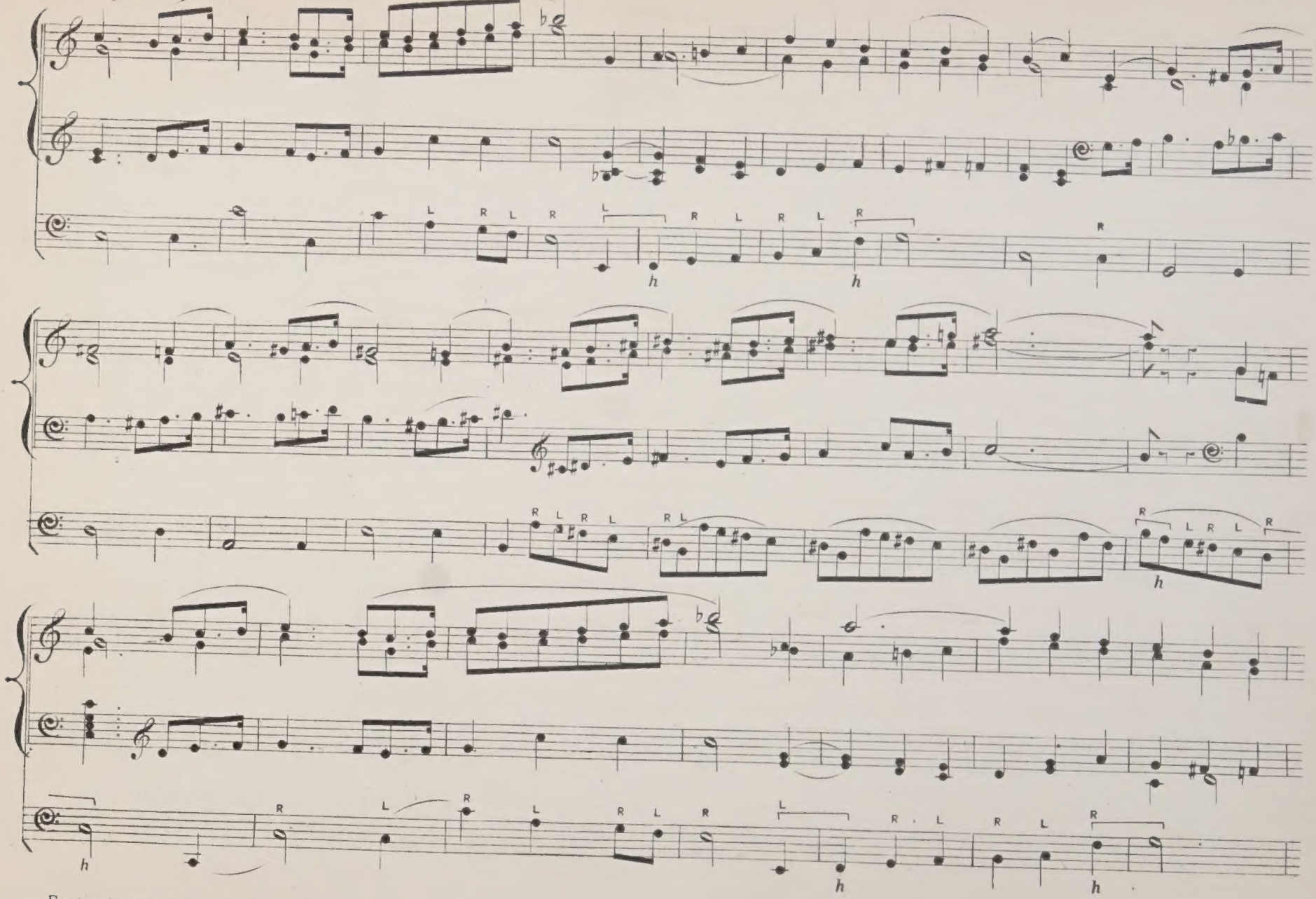


Allegro maestoso e vivace. ♩ = 92.
(Gt and Pedal. Reeds of 16, 8, and 4 ft.)

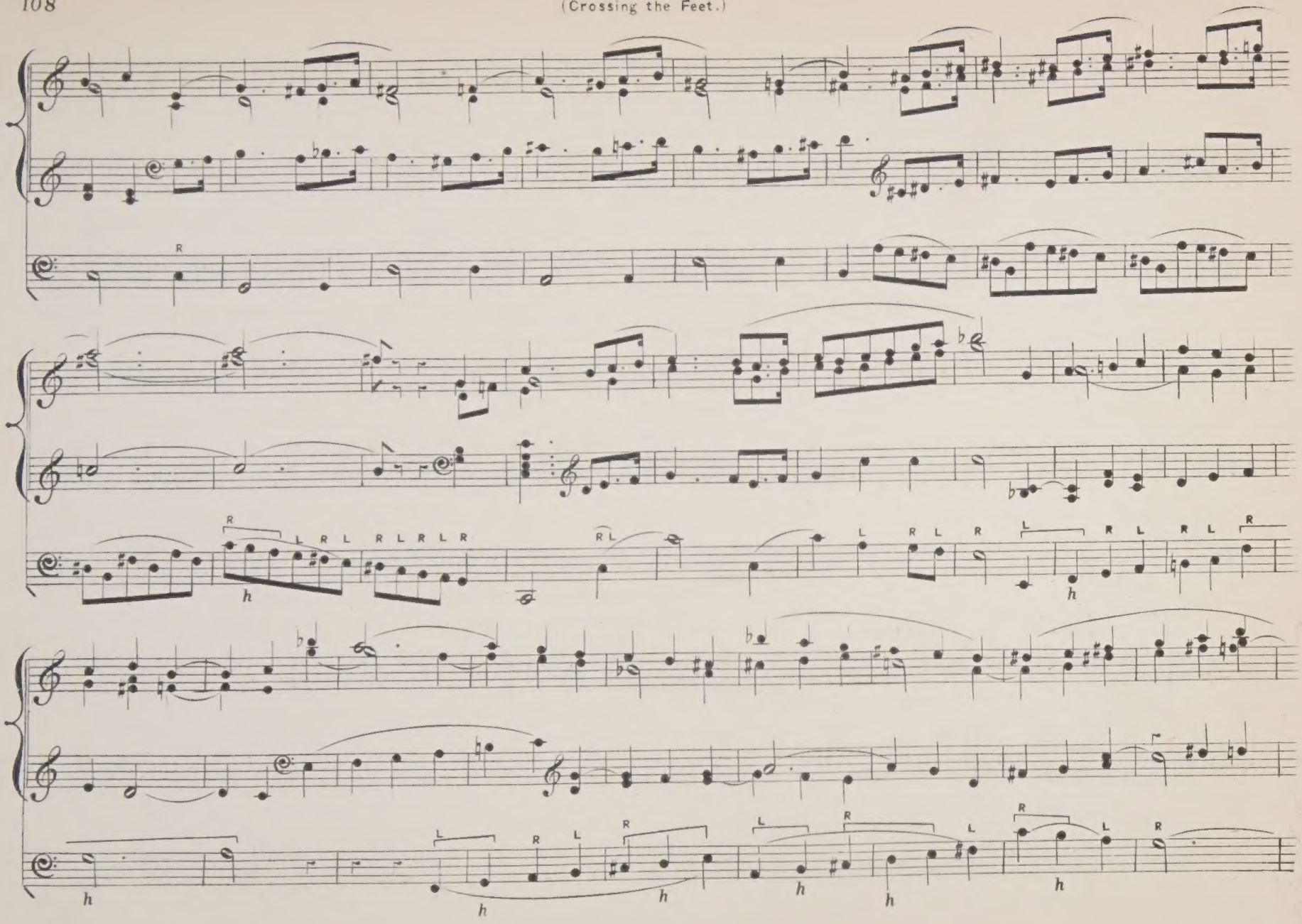
Six Sonatas. (No. 2.) MENDELSSOHN.

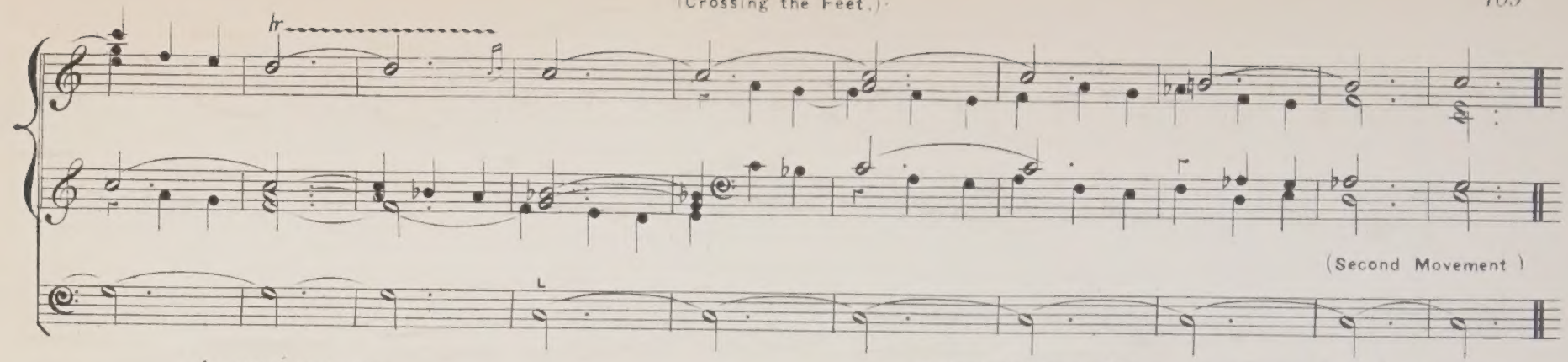
No. 156.





(Crossing the Feet.)



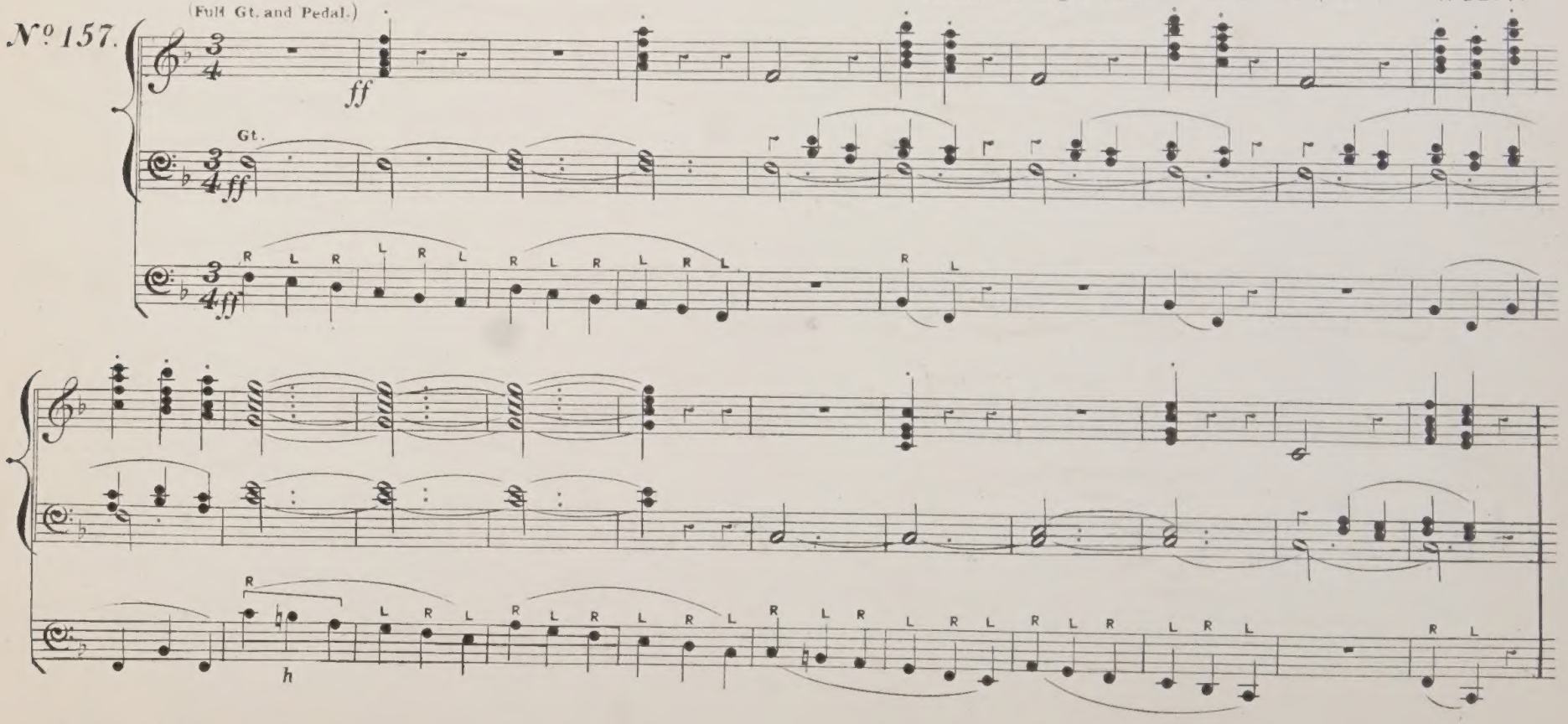


(Second Movement.)

ALLEGRO CON BRIO.
(Full Gt. and Pedal.)

Collection of Organ Pieces for Church Use. (No 4.) W. T. BEST.

No 157.



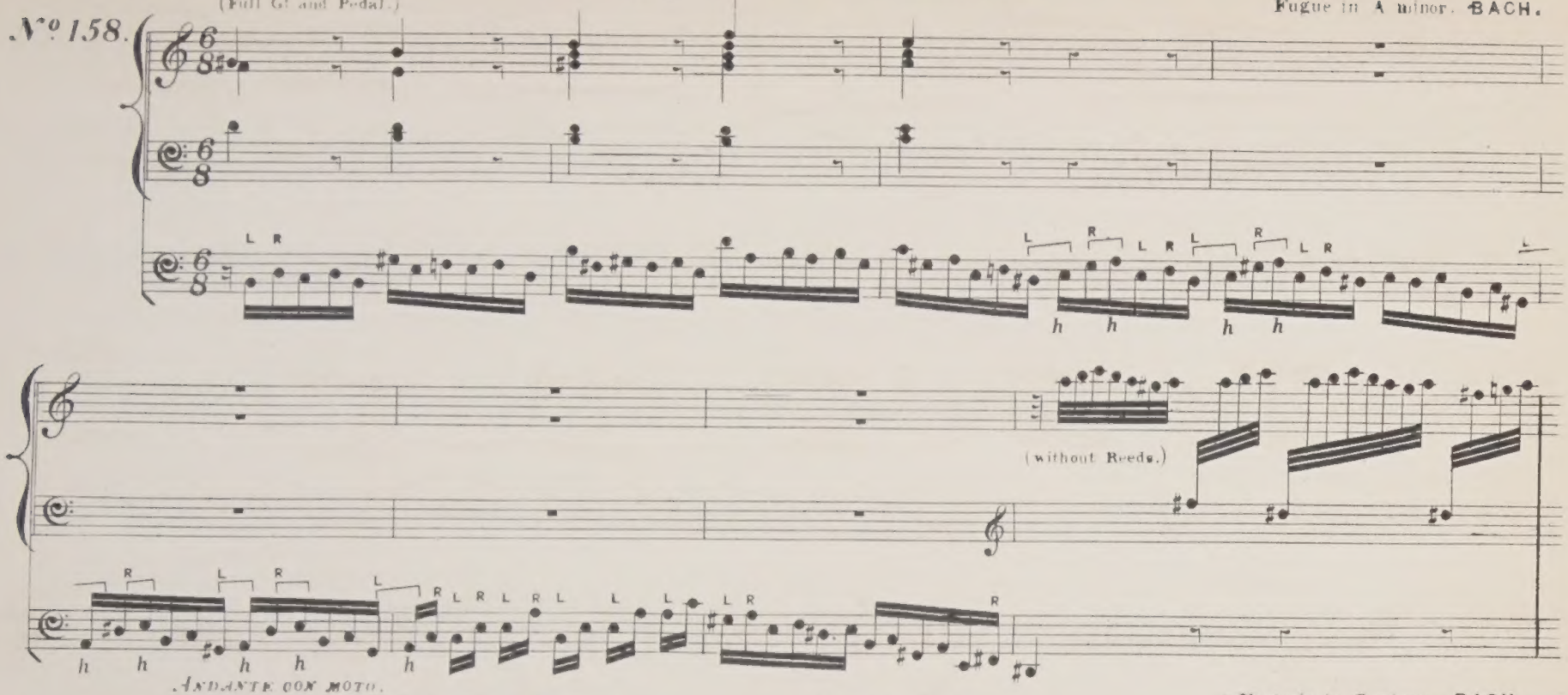
FOURTH SECTION.

—On changing the Feet on the same Note.—

Allegro moderato.
(Full Gt and Pedal.)

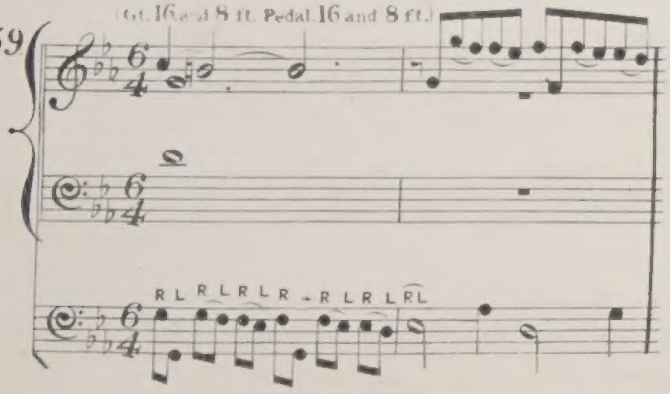
Fugue in A minor. BACH.

№ 158.



Andante con moto.
(Gt. 16 and 8 ft. Pedal 16 and 8 ft.)

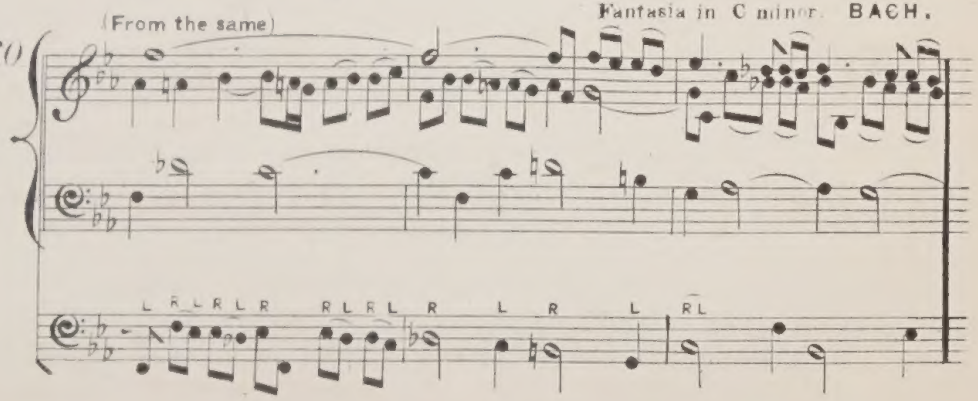
№ 159.



(From the same)

Fantasia in C minor. BACH.

№ 160.



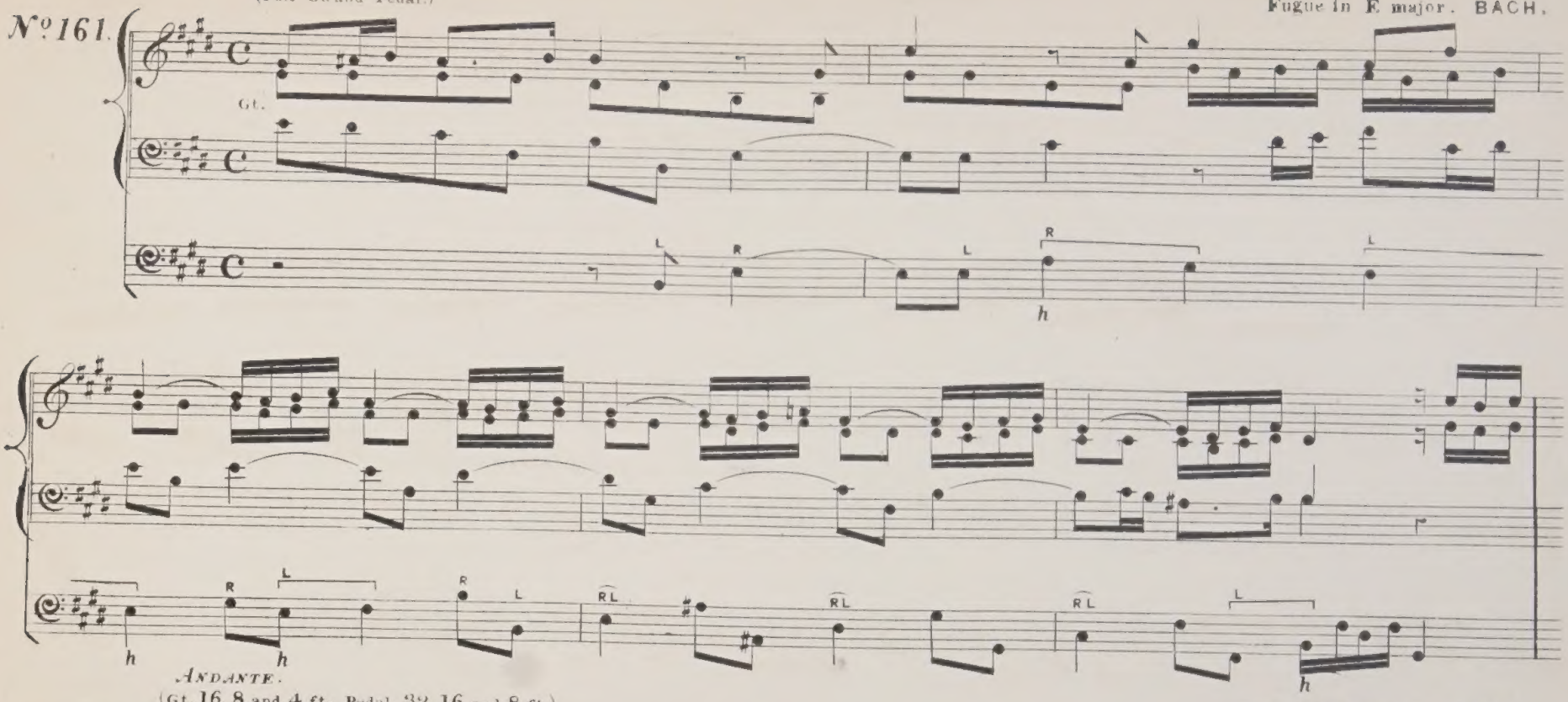
ANDANTE CON MOTO

(Full Gt. and Pedal.)

(Changing the Feet.)

Fugue in E major. BACH.

No. 161.

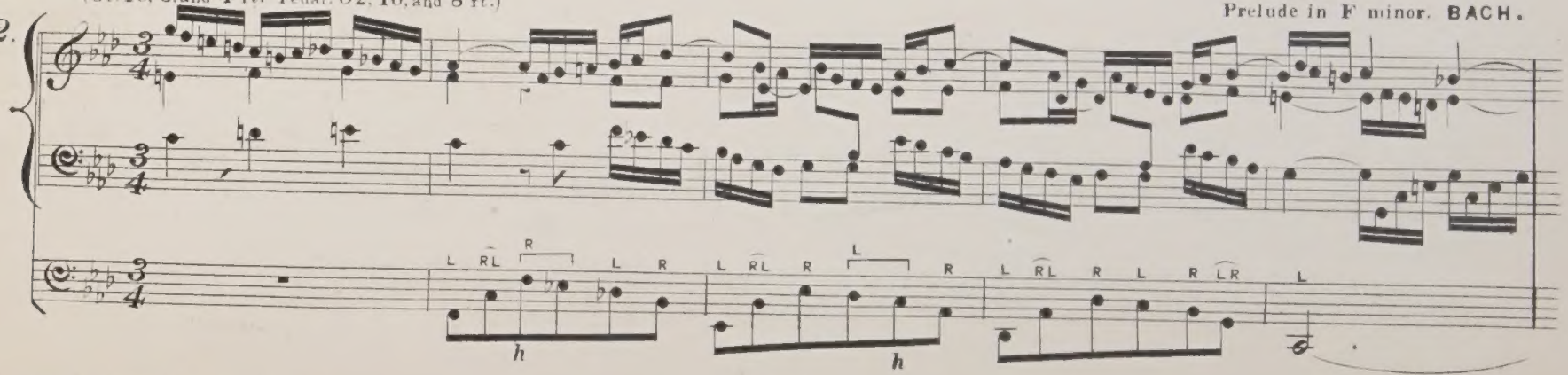


ANDANTE.

(Gt. 16, 8, and 4 ft. Pedal, 32, 16, and 8 ft.)

Prelude in F minor. BACH.

No. 162.

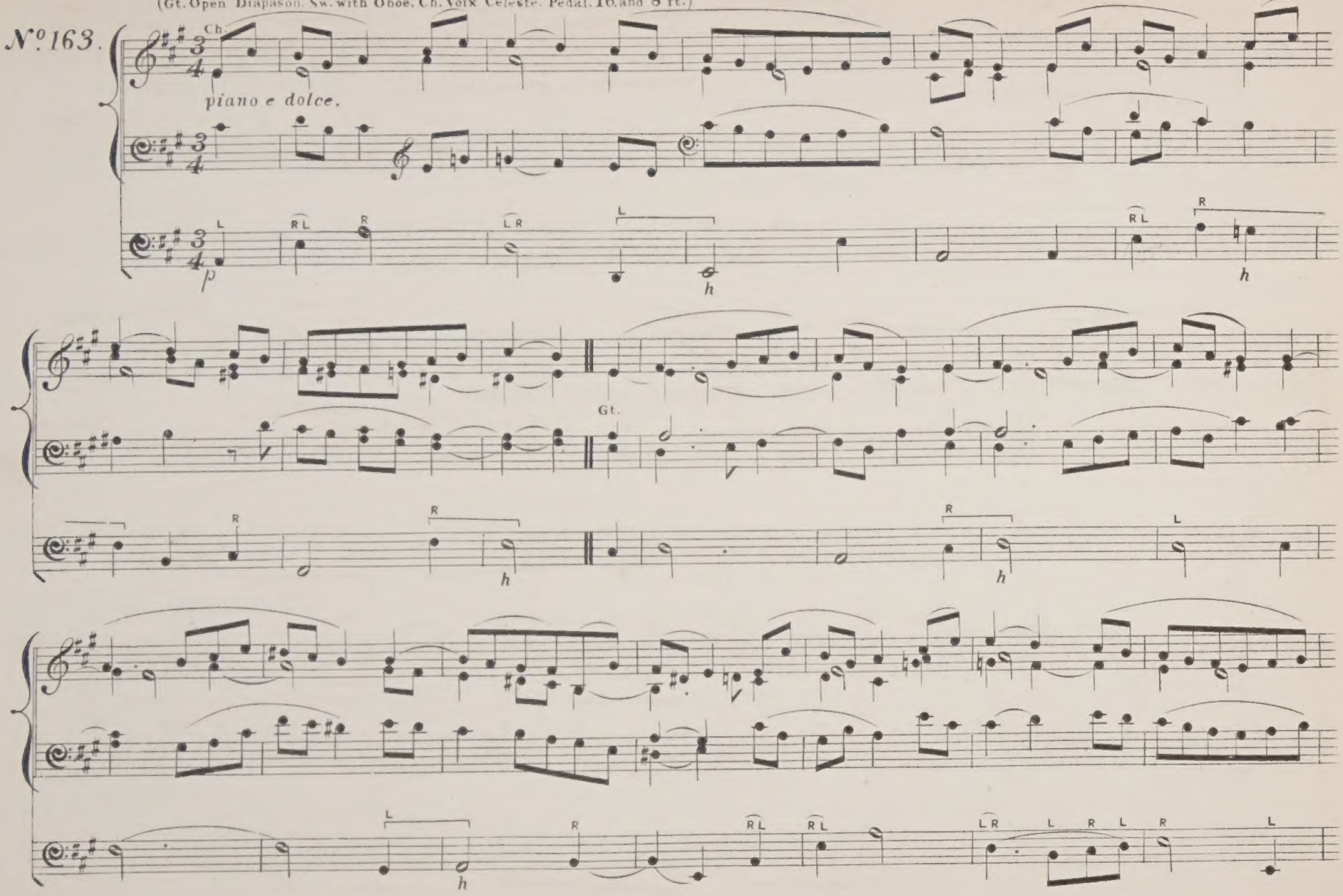


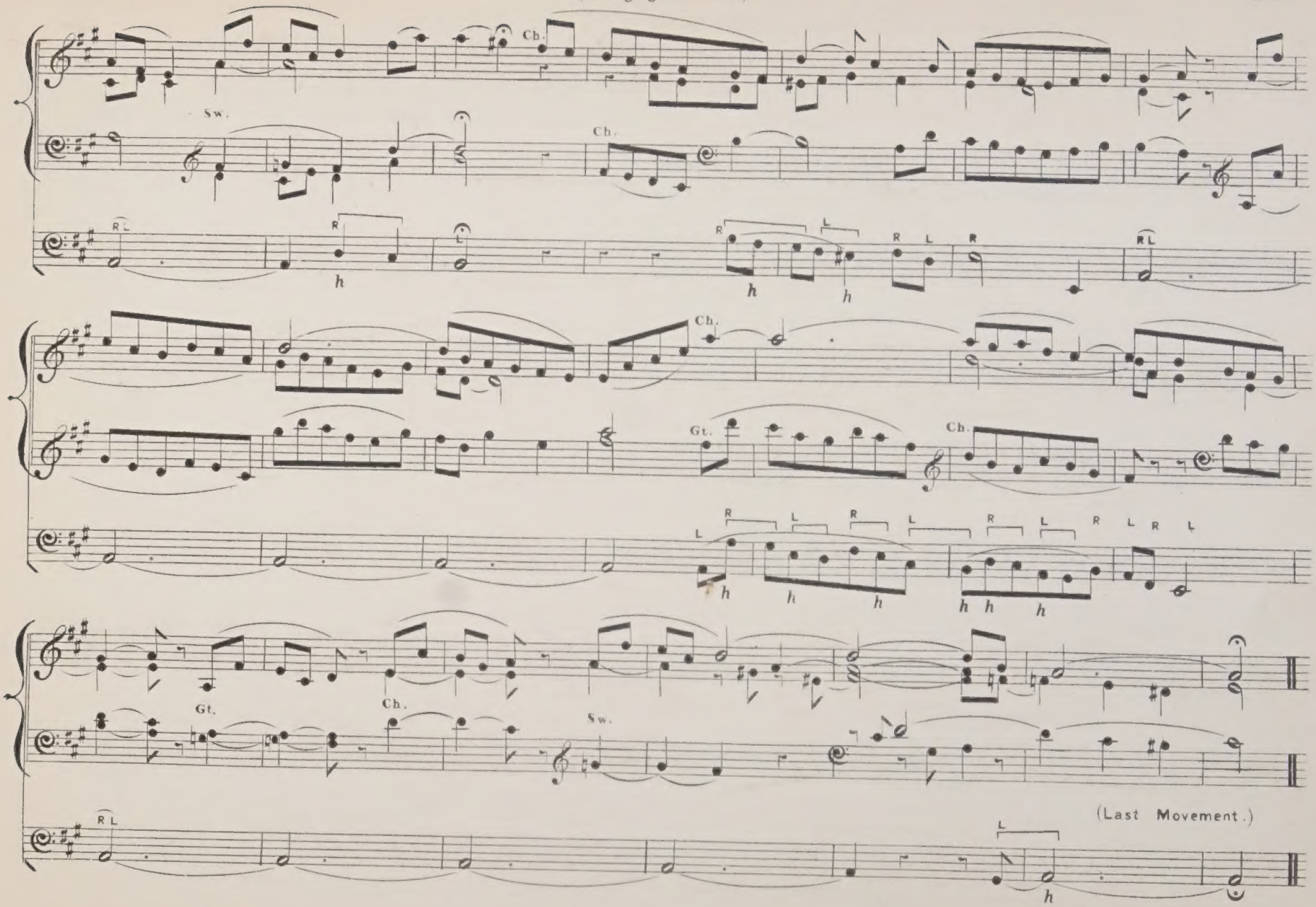
(Changing the Feet.)

Andante tranquillo. ♩ = 76.

(Gt. Open Diapason. Sw. with Oboe. Ch. Voix Céleste. Pedal. 16 and 8 ft.)

No. 163.



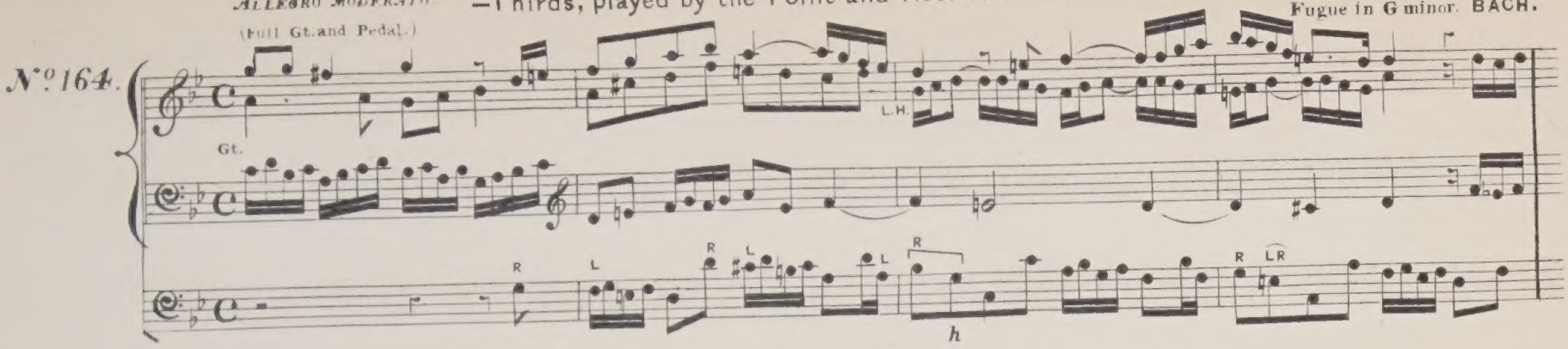

Sw.
Ch.
Gt.
(Last Movement.)

FIFTH SECTION.

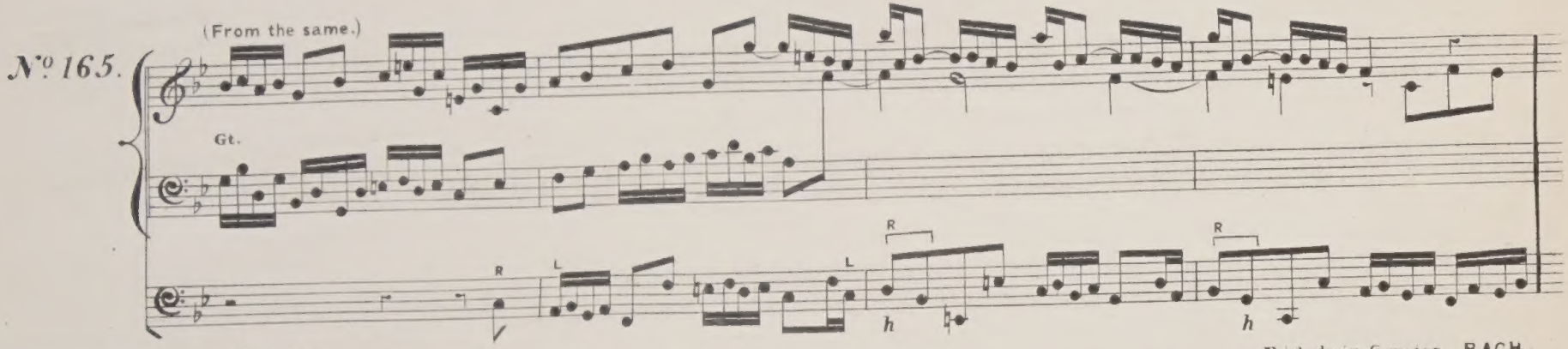
—Thirds, played by the Point and Heel of the same Foot.

Allegro moderato.
(Full Gt. and Pedal.)

Fugue in G minor. BACH.

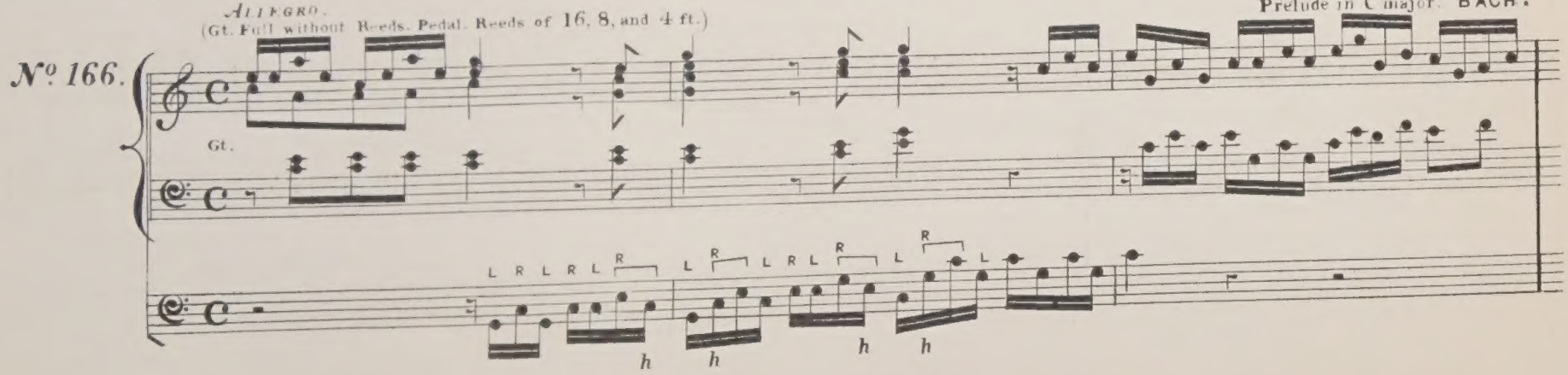


(From the same.)



Allegro.
(Gt. Full without Reeds. Pedal. Reeds of 16, 8, and 4 ft.)

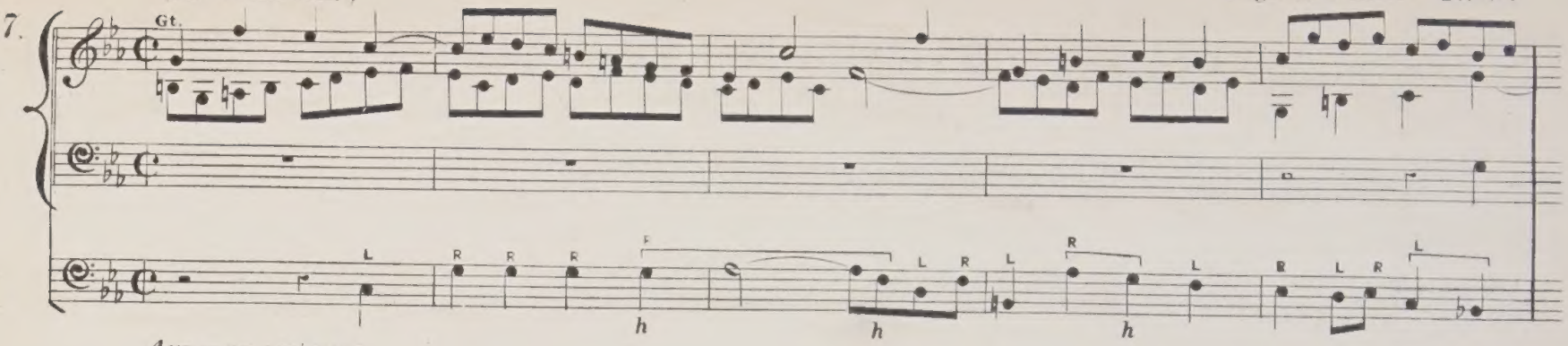
Prelude in C major. BACH.



Allegro moderato.
(Full Gt. and Pedal.)

Fugue in C minor. BACH.

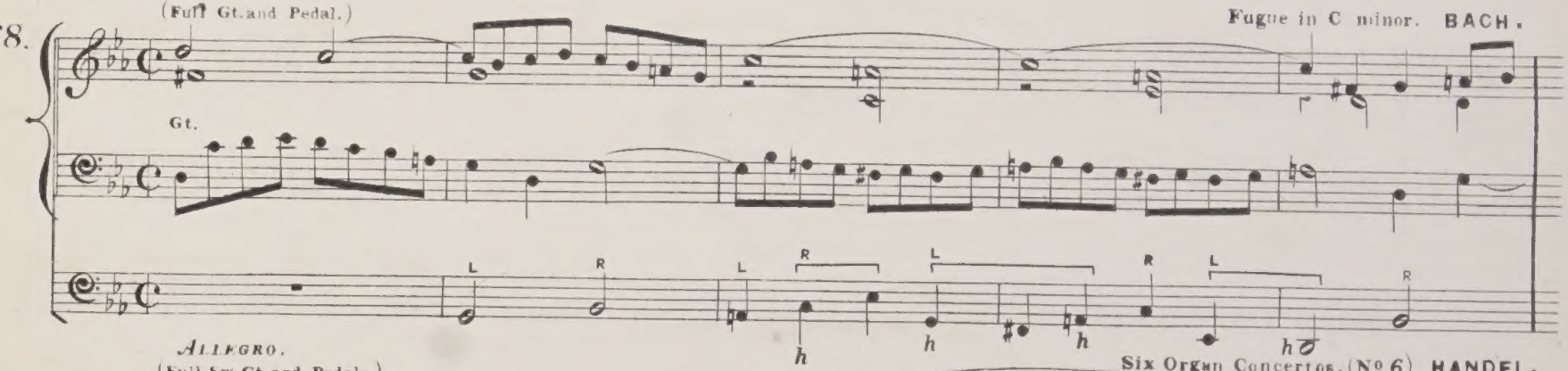
No. 167.



Andante con moto.
(Full Gt. and Pedal.)

Fugue in C minor. BACH.

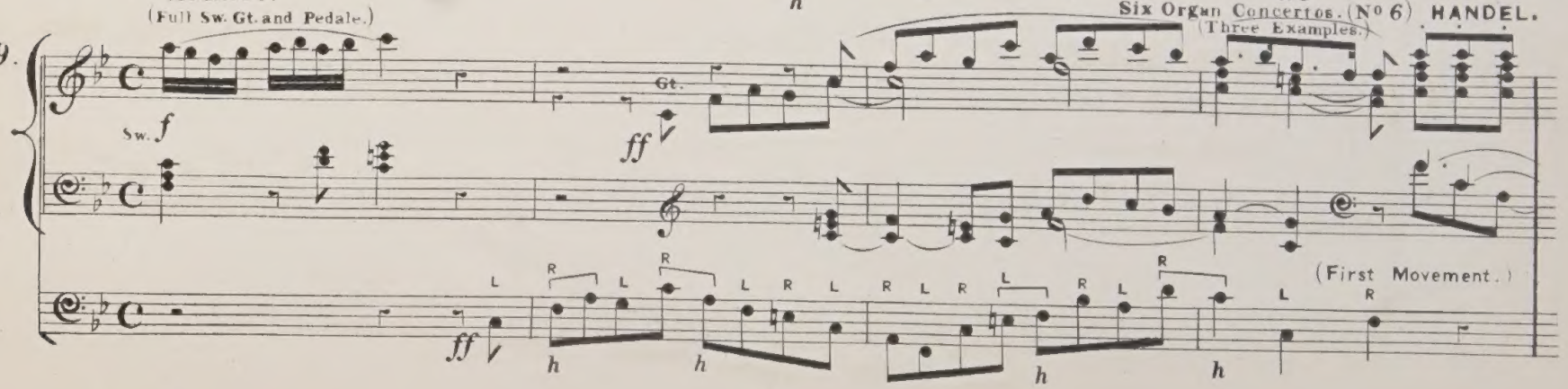
No. 168.

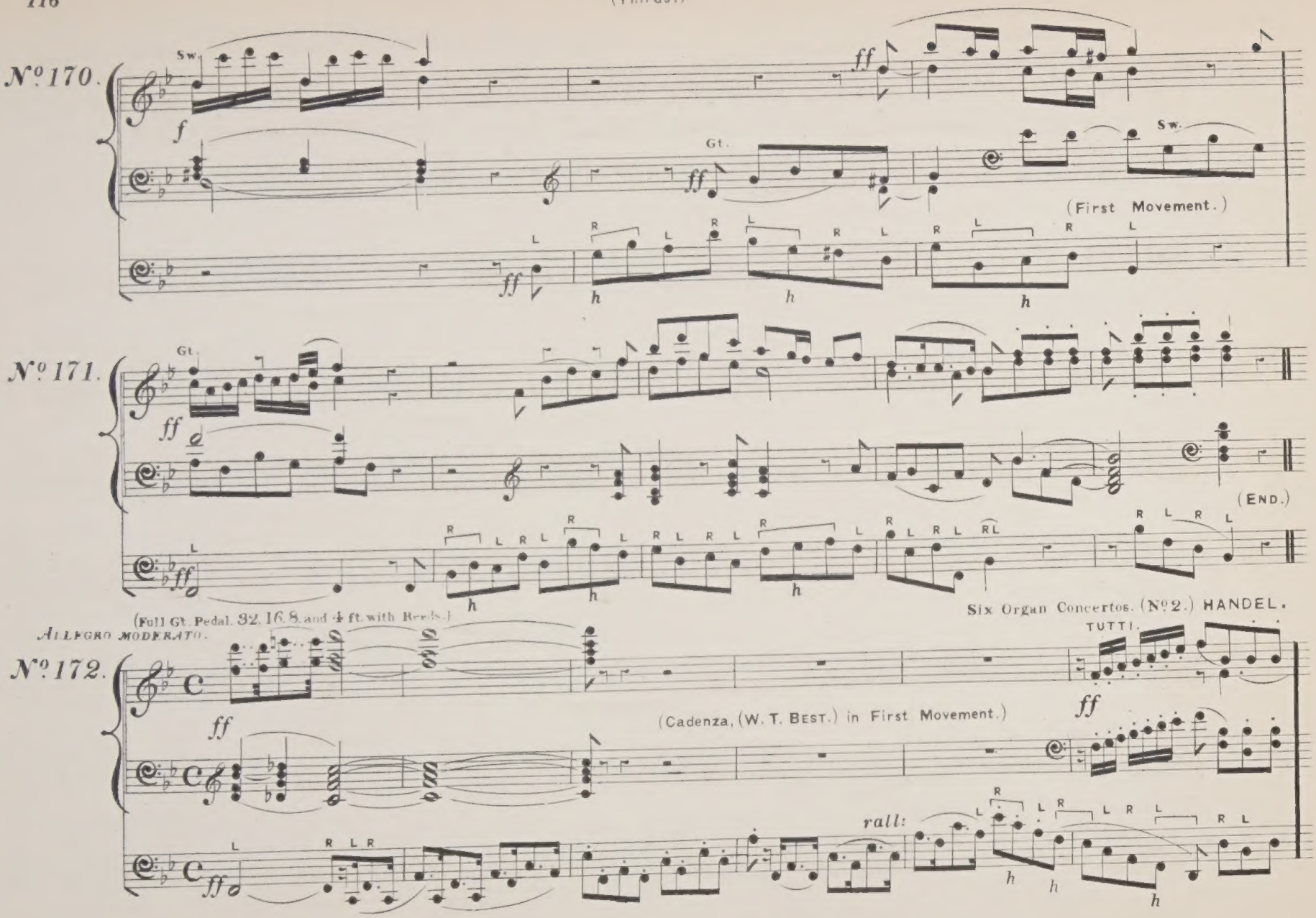


Allegro.
(Full Sw. Gt. and Pedale.)

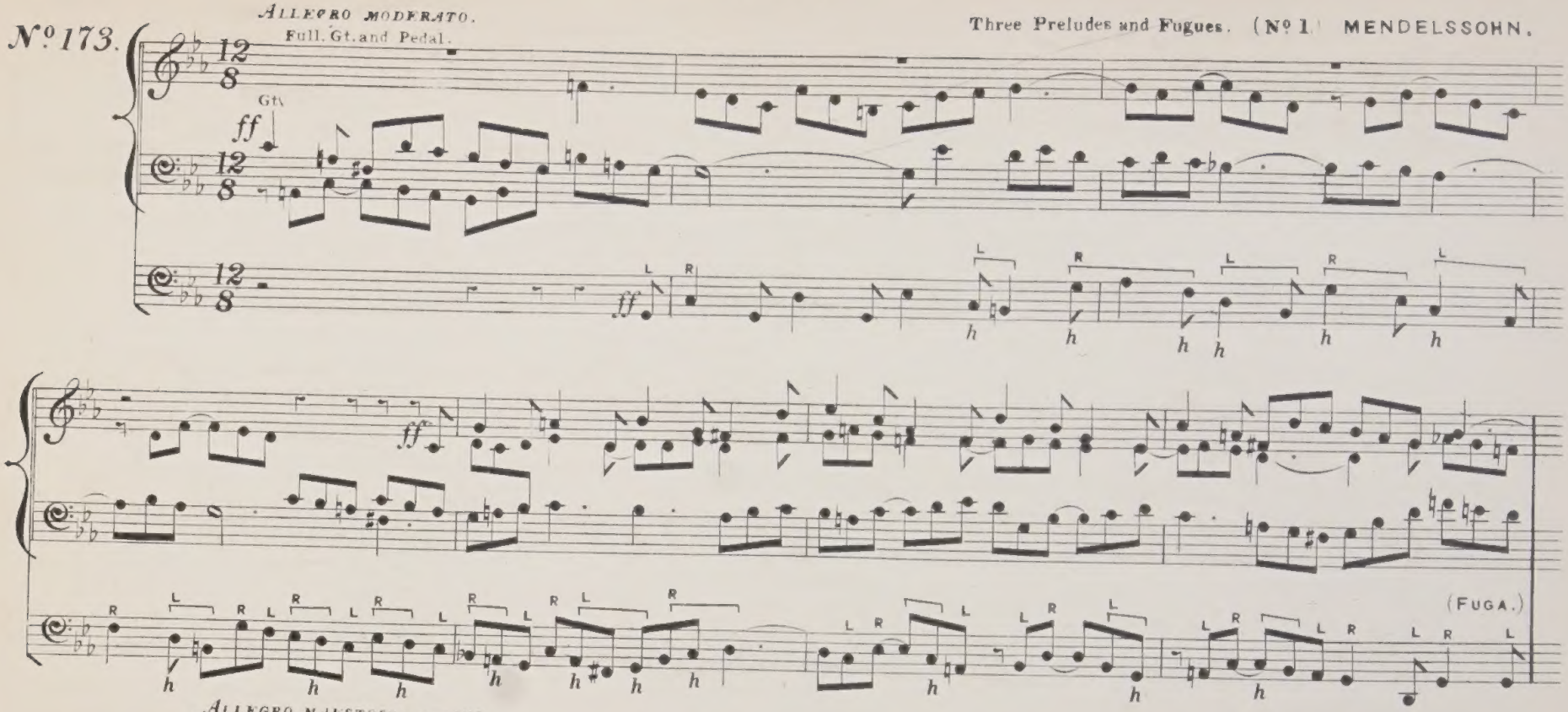
Six Organ Concertos. (No 6) HANDEL.
(Three Examples.)

No. 169.

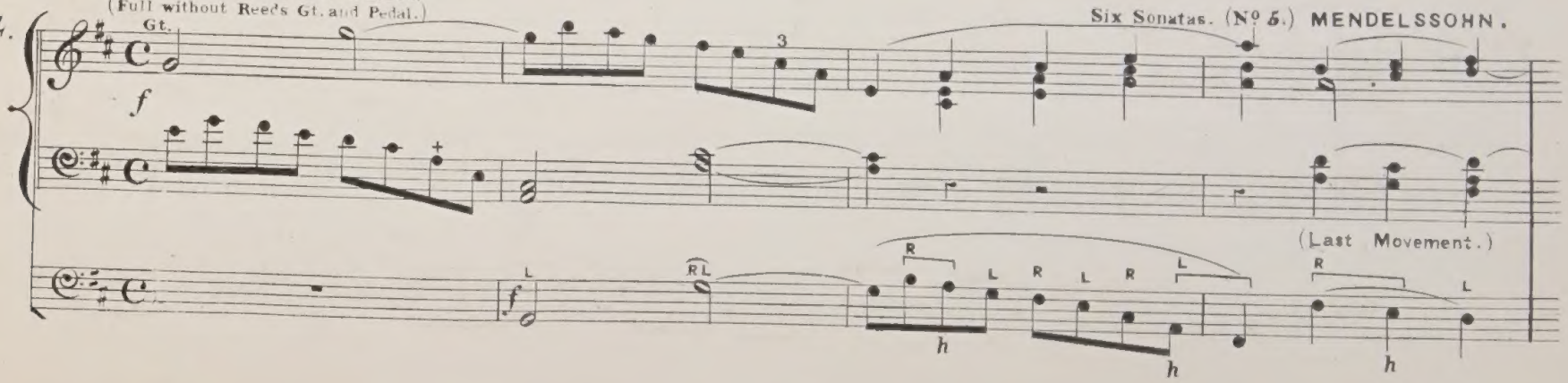



Nº 170.
Sw.
f
ff
Gt.
ff
Sw.
(First Movement.)
ff
h
h
h
Nº 171.
Gt.
ff
(END.)
ff
h
h
h
(Full Gt. Pedal. 32, 16, 8, and 4 ft. with Reeds.)
Six Organ Concertos. (Nº 2.) HANDEL.
ALLEGRO MODERATO.
Nº 172.
TUTTI.
ff
(Cadenza, (W. T. BEST.) in First Movement.)
ff
rall:
h
h
h
ff

No. 173. ALLEGRO MODERATO. Full. Gt. and Pedal. Three Preludes and Fugues. (No. 1.) MENDELSSOHN.

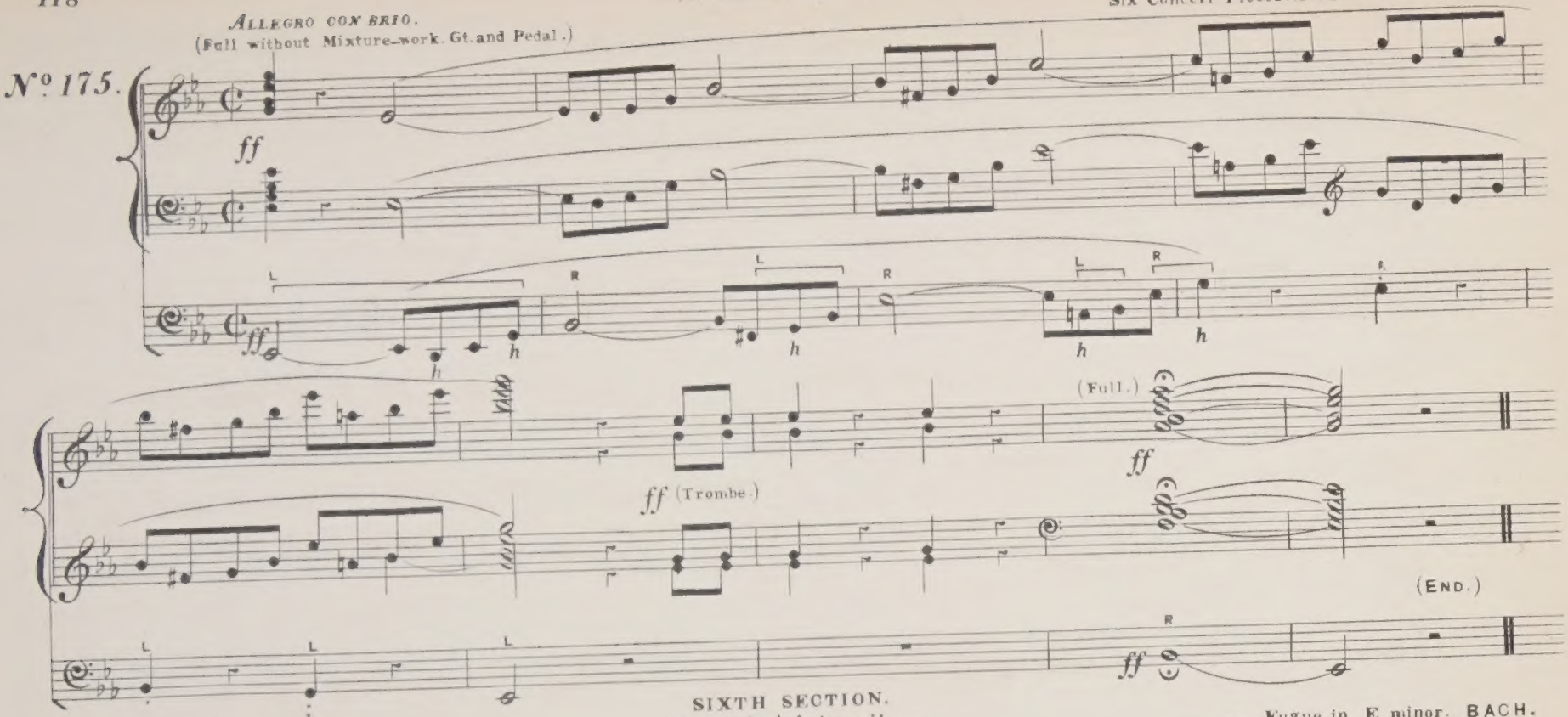


No. 174. ALLEGRO MAESTOSO. ♩ = 126. (Full without Reeds Gt. and Pedal.) Six Sonatas. (No. 5.) MENDELSSOHN.



Allegro con brio.
(Full without Mixture-work. Gt. and Pedal.)

No. 175.

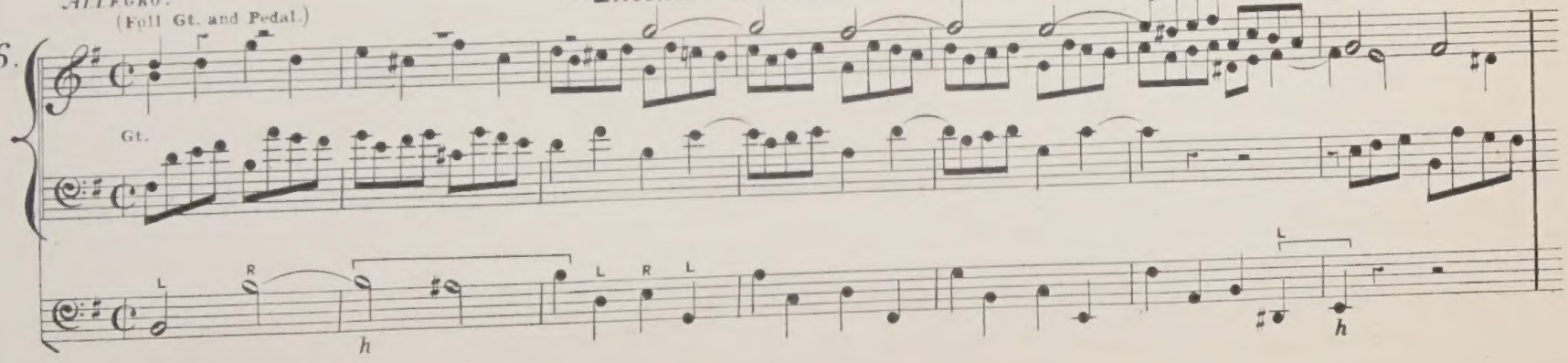


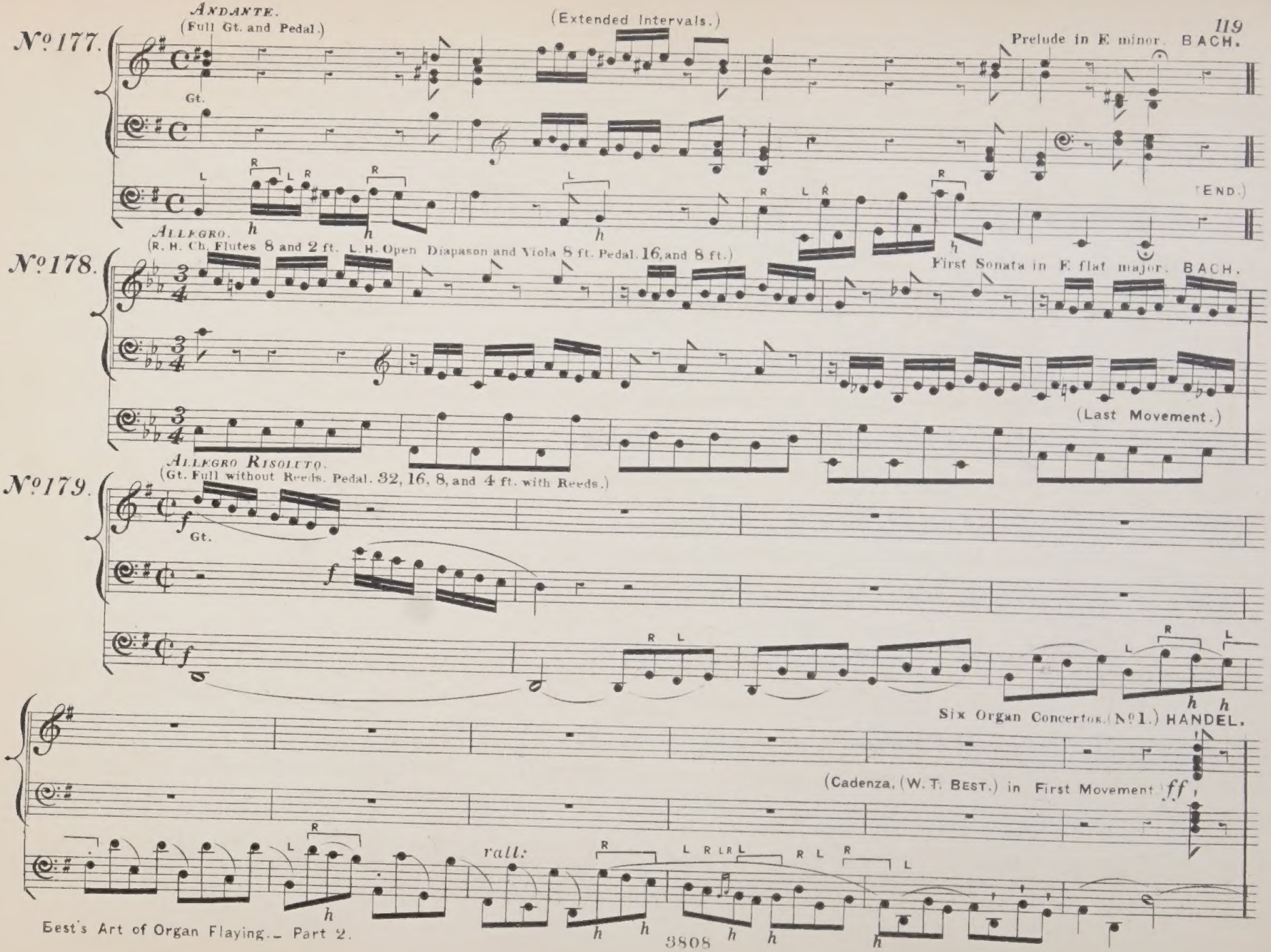
SIXTH SECTION.
—Extended Intervals.—

Fugue in E minor. BACH.

Allegro.
(Full Gt. and Pedal.)

No. 176.




No 177.
Andante.
(Full Gt. and Pedal.)
(Extended Intervals.)
Prelude in E minor. BACH.
Gt.
(END.)
No 178.
Allegro.
(R. H. Ch. Flutes 8 and 2 ft. L. H. Open Diapason and Viola 8 ft. Pedal. 16, and 8 ft.)
First Sonata in E flat major. BACH.
(Last Movement.)
No 179.
Allegro Risoluto.
(Gt. Full without Reeds. Pedal. 32, 16, 8, and 4 ft. with Reeds.)
Six Organ Concertos. (No 1.) HANDEL.
(Cadenza, (W. T. Best.) in First Movement)
rall:

SEVENTH SECTION.

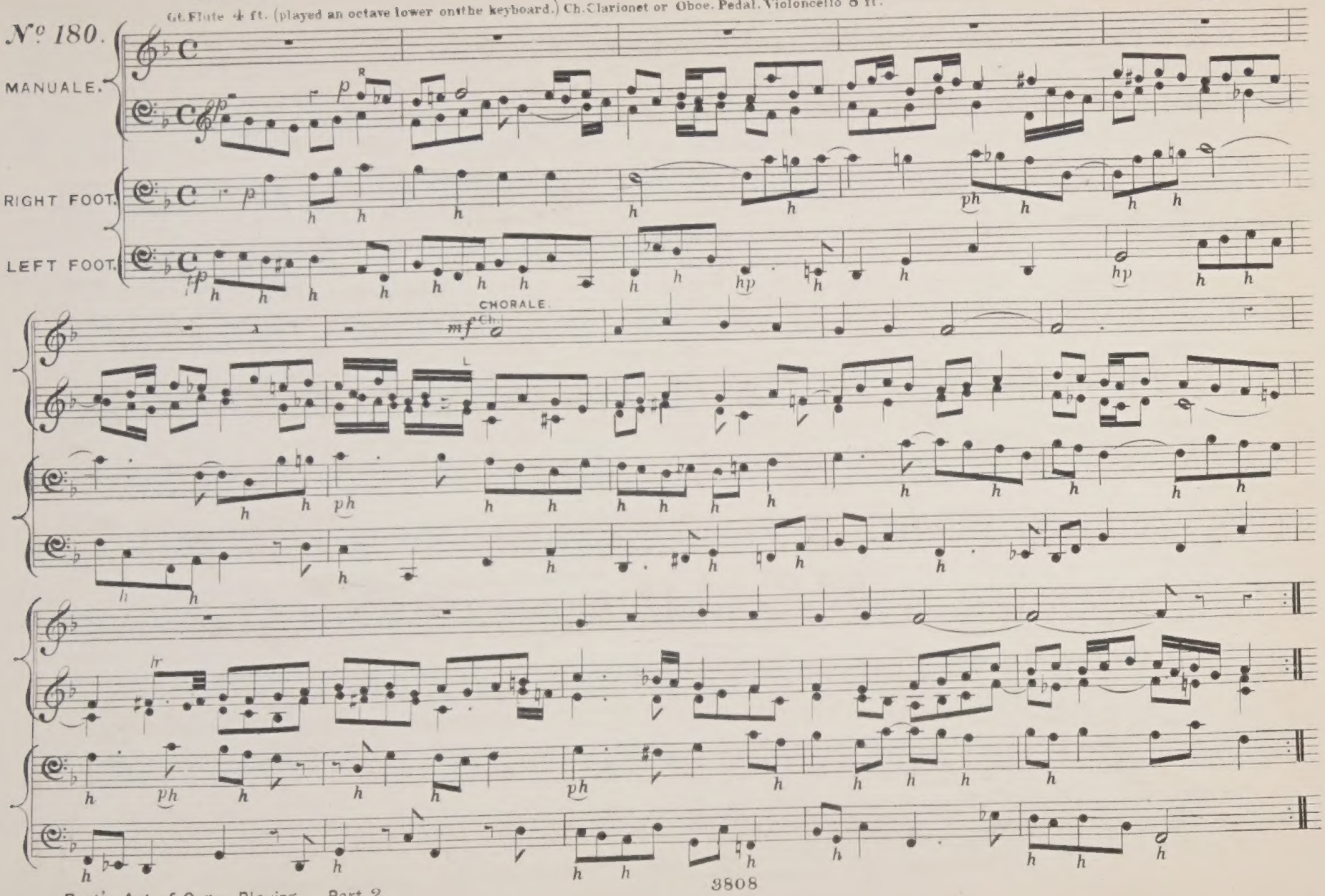
— On the Double Pedal. —

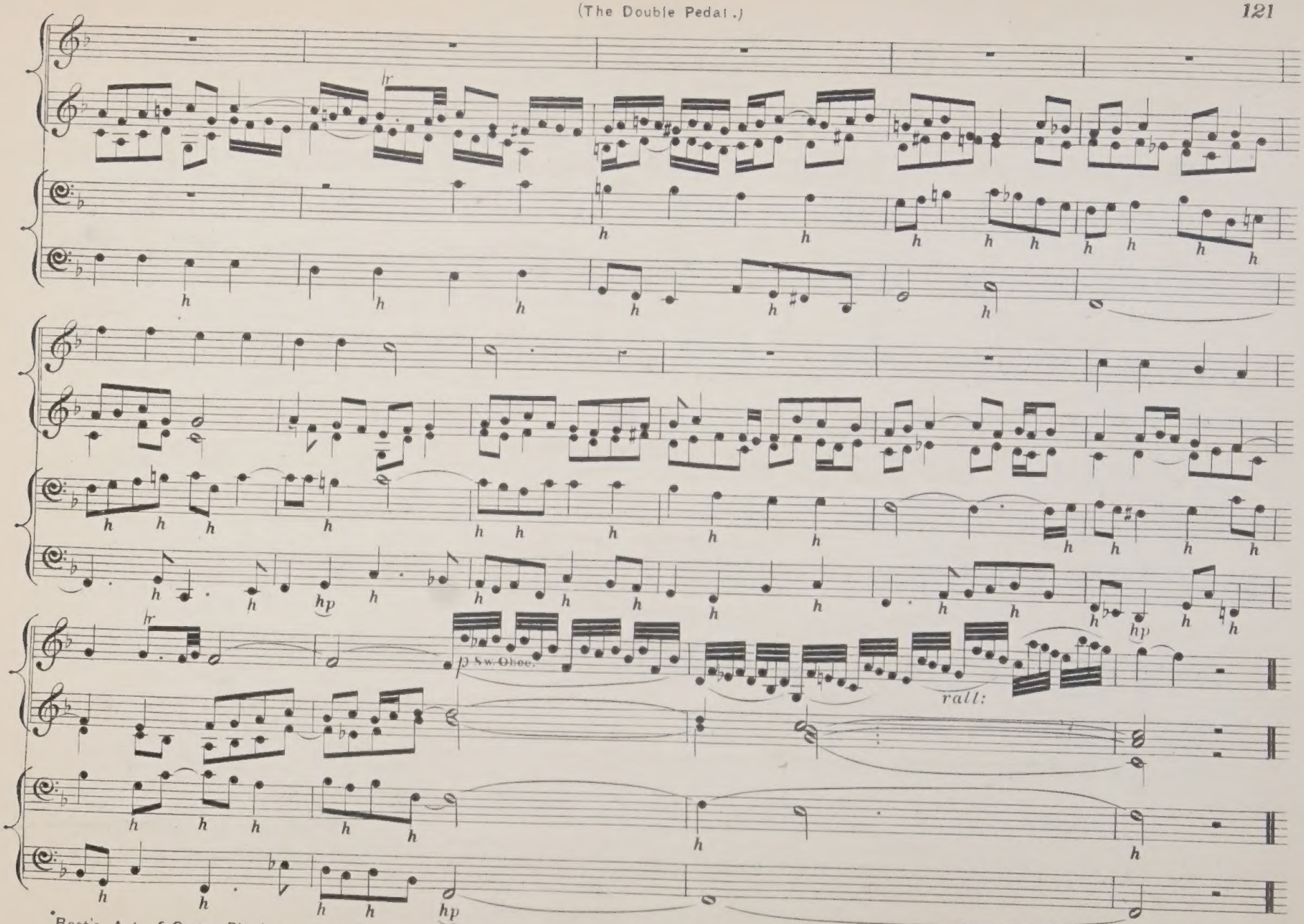
Prelude on the Chorale. "We all believe in one God."
(Wir glauben all'an einen Gott)

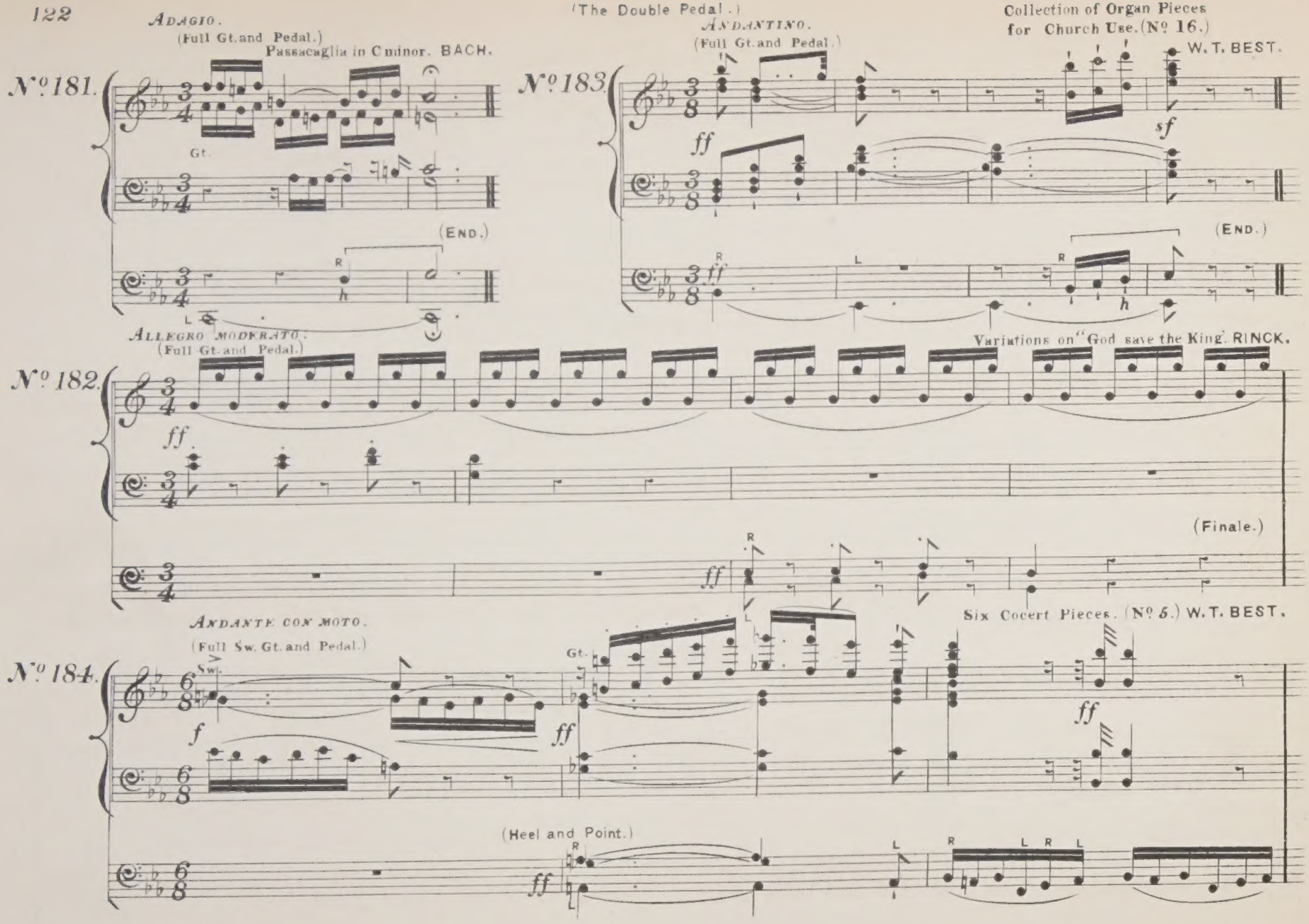
BACH.

Andante.

Gt. Flute 4 ft. (played an octave lower on the keyboard.) Ch. Clarionet or Oboe. Pedal. Violoncello 8 ft.



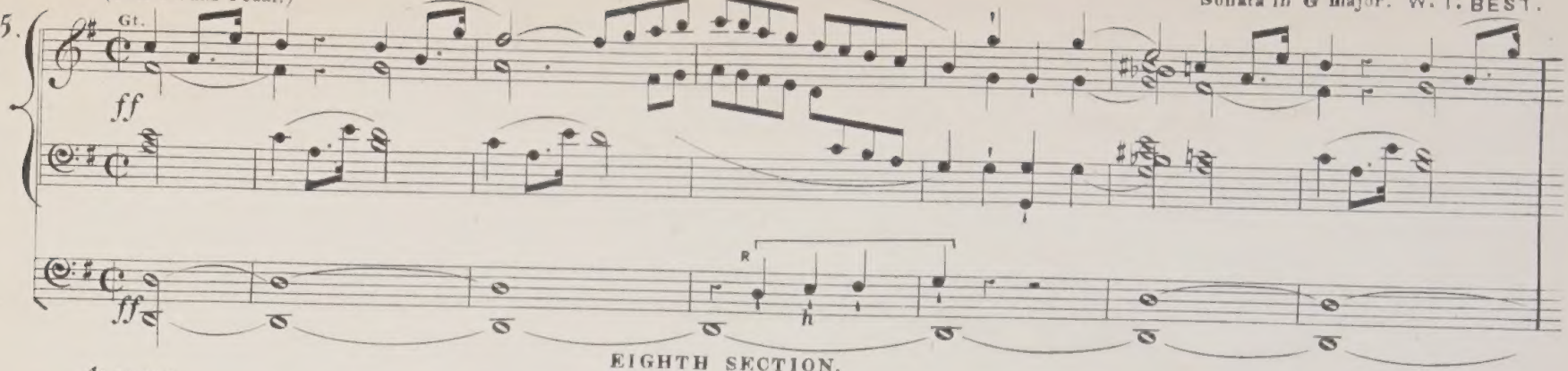

hr
h
hp
p Sw. Oboe.
rall:


No 181.
Adagio.
(Full Gt. and Pedal.)
Passacaglia in C minor. BACH.
Gt.
(End.)
No 183.
Andantino.
(Full Gt. and Pedal.)
W. T. BEST.
(End.)
No 182.
Allegro moderato.
(Full Gt. and Pedal.)
Variations on "God save the King." RINCK.
(Finale.)
No 184.
Andante con moto.
(Full Sw. Gt. and Pedal.)
Six Cocert Pieces. (No 5.) W. T. BEST.
(Heel and Point.)

Allegro con brio.
(Full Gt. and Pedal.)

(The Shake.)

No. 185.



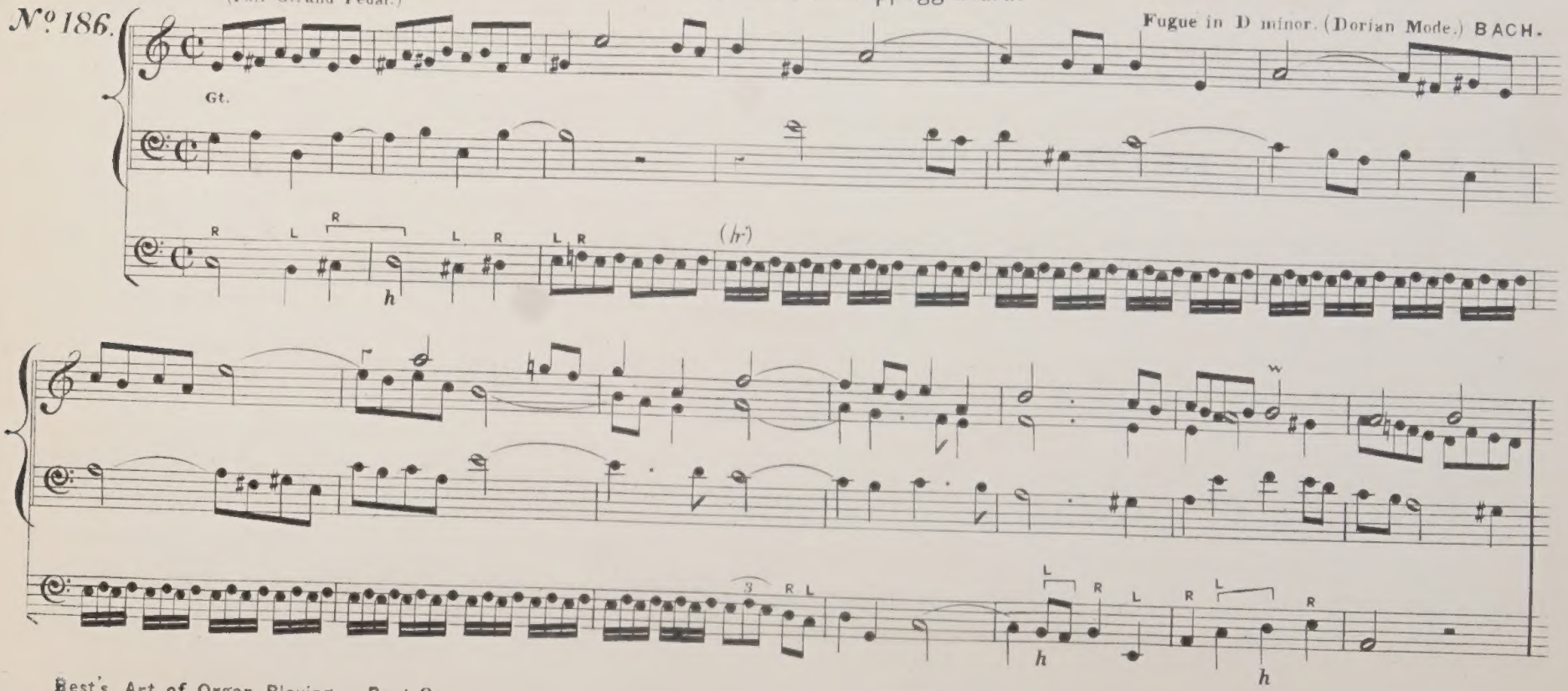
EIGHTH SECTION.

—On the Shake, Beat, and Appoggiatura.—

Allegro.
(Full Gt. and Pedal.)

No. 186.

Fugue in D minor. (Dorian Mode.) BACH.

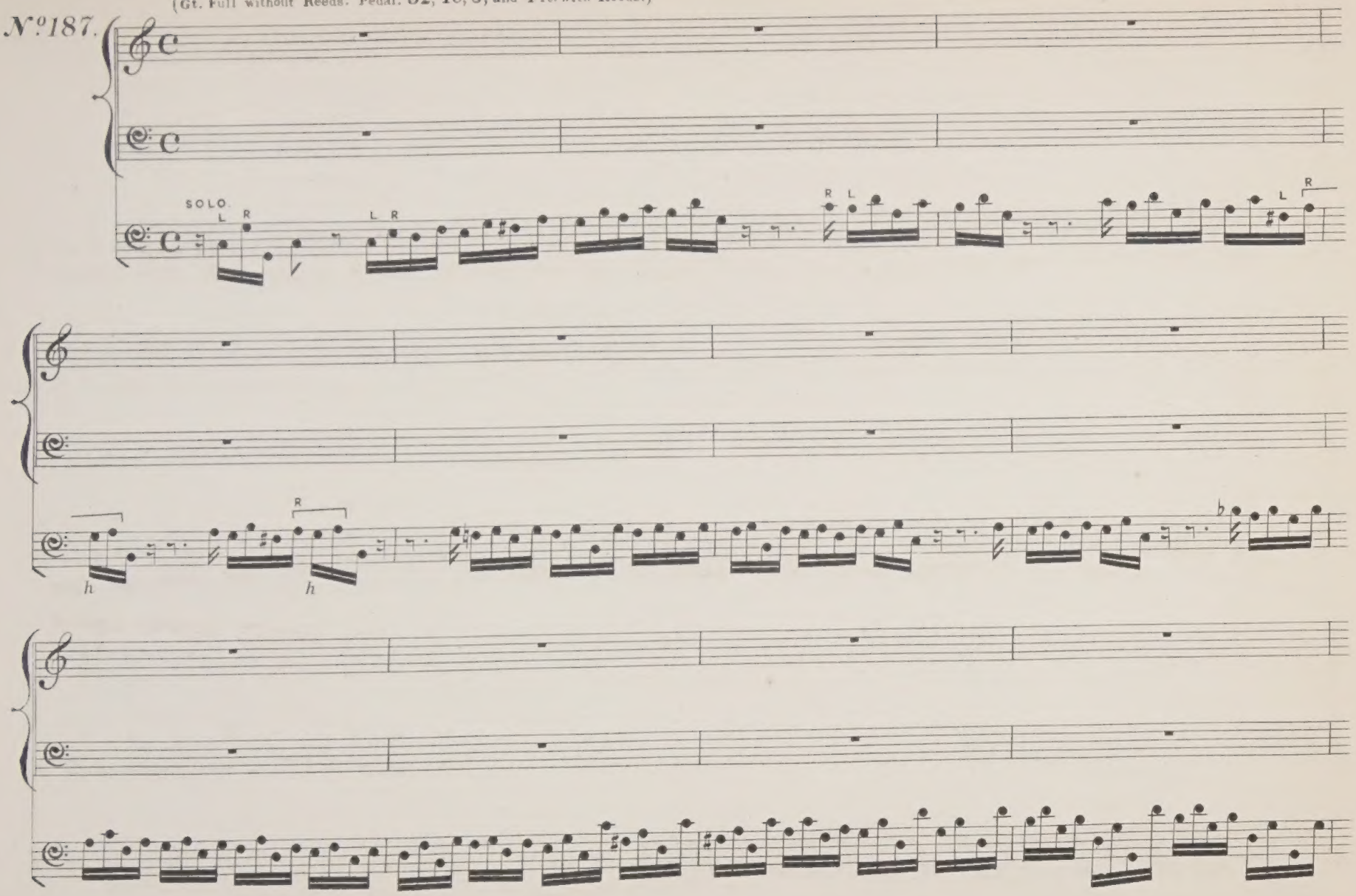


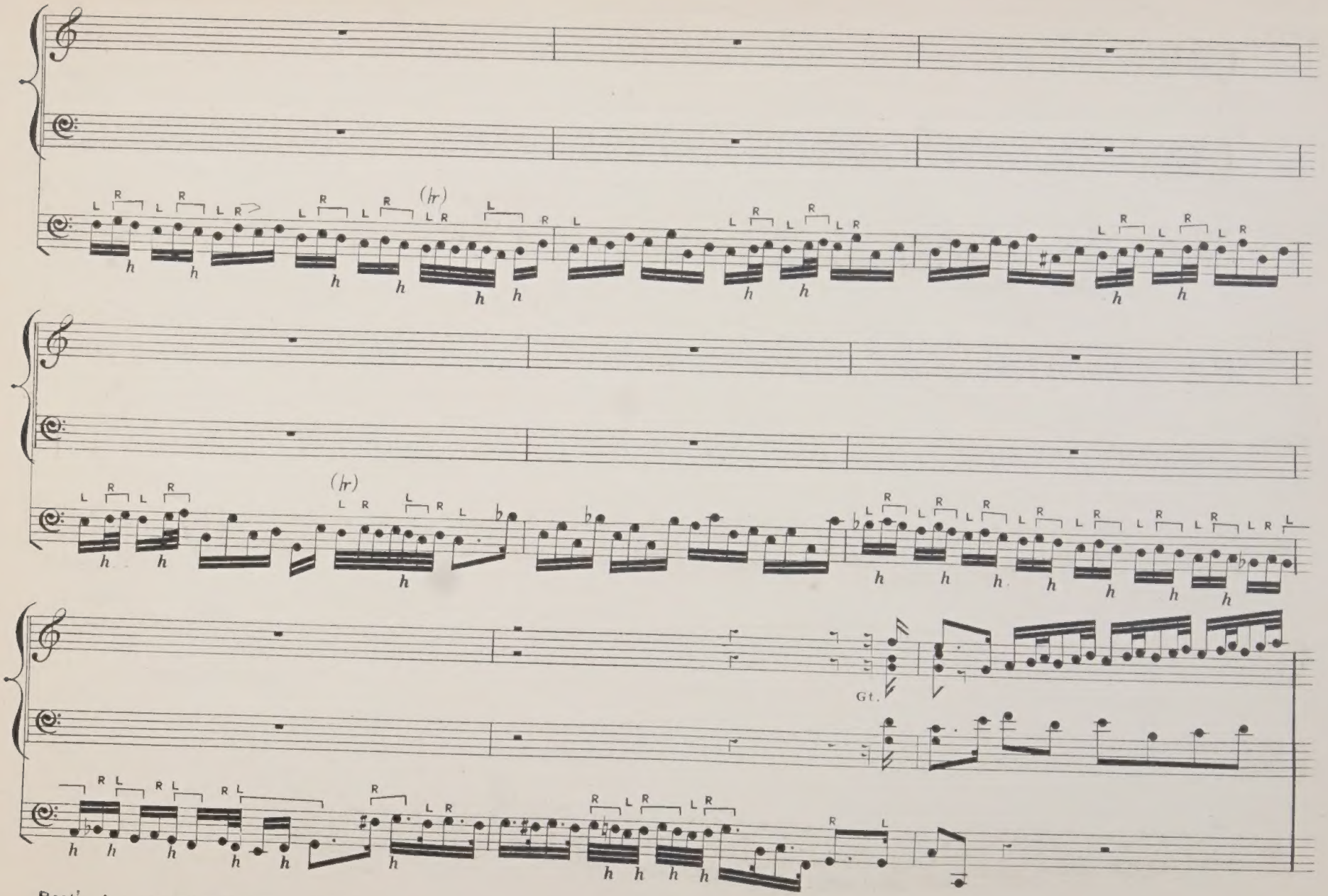
Allegro moderato.

(Gt. Full without Reeds. Pedal. 32, 16, 8, and 4 ft. with Reeds.)

Toccata in C major. BACH.

№187.

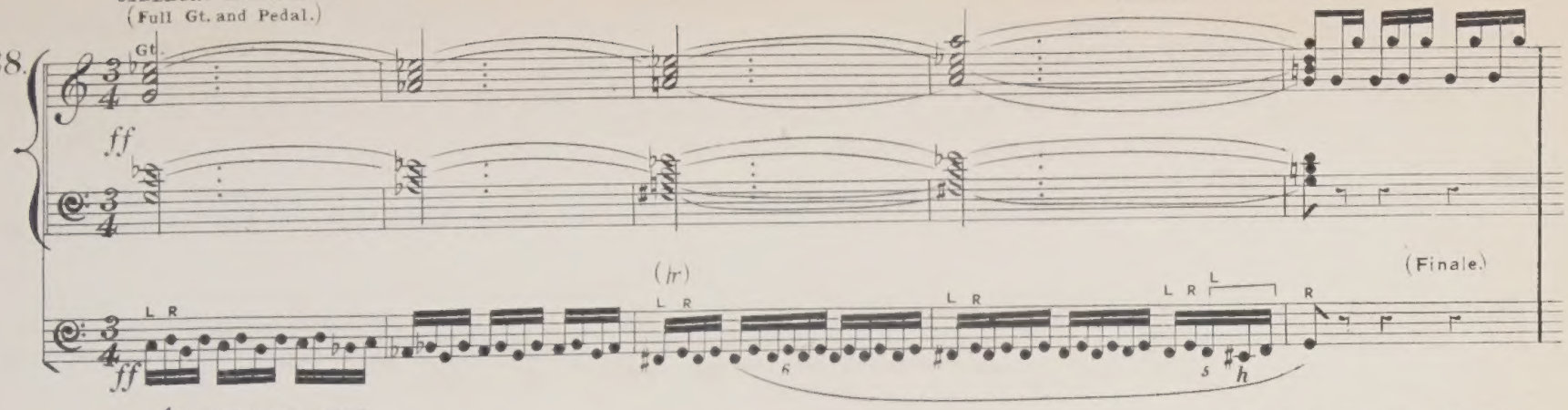



(hr)
(hr)
Gt.

Variations on "God save the King." RINCK.

Allegro moderato.
(Full Gt. and Pedal.)

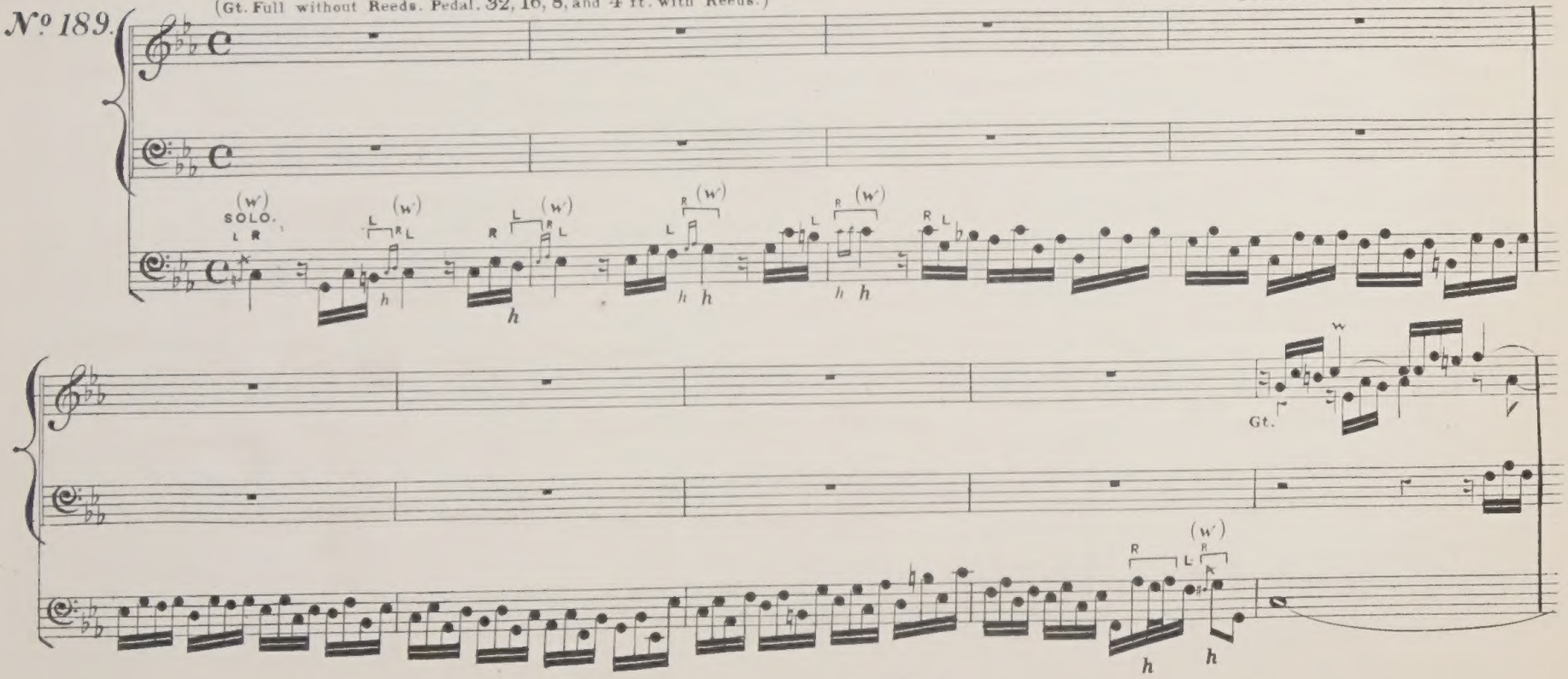
No. 188.

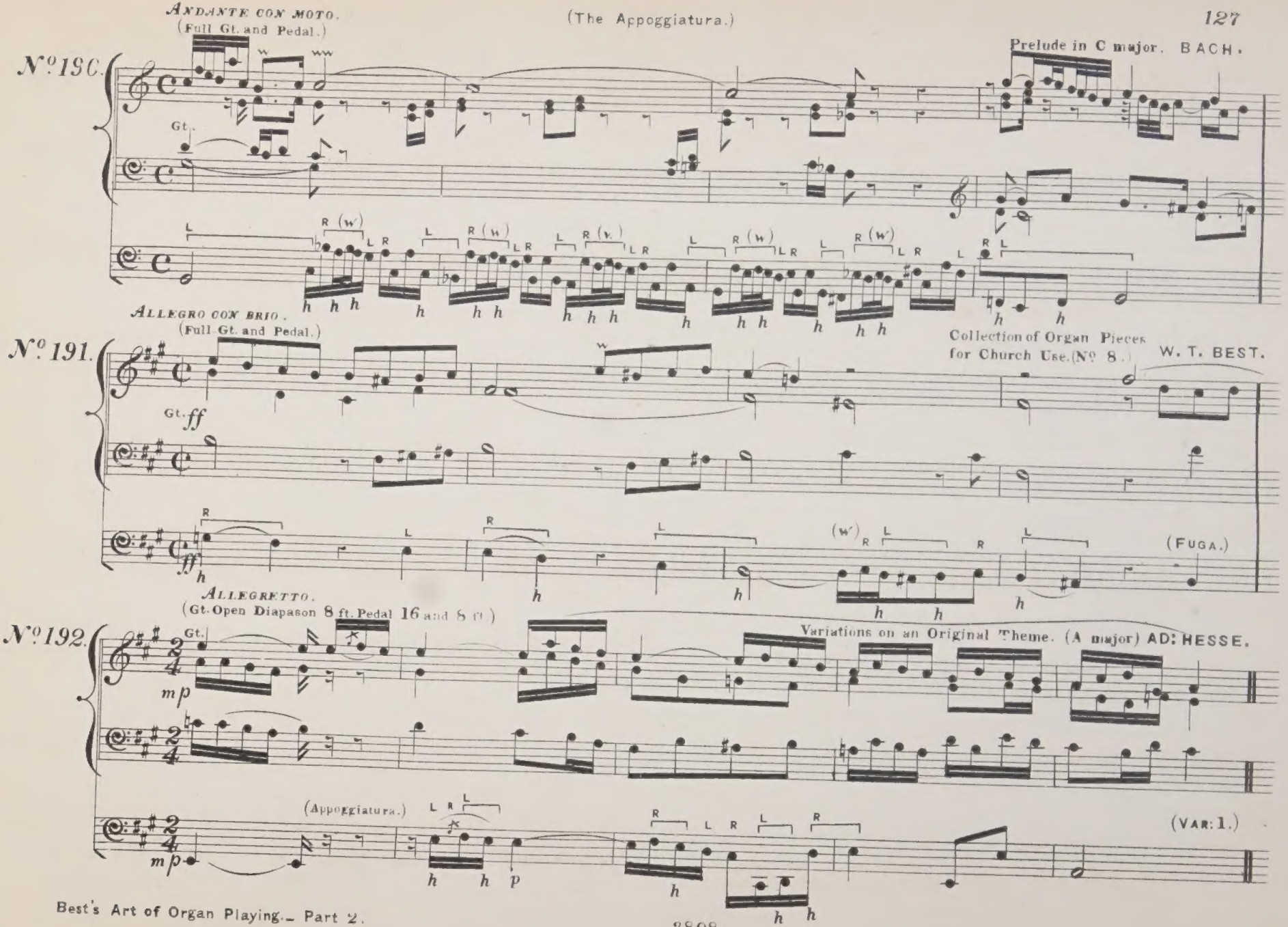


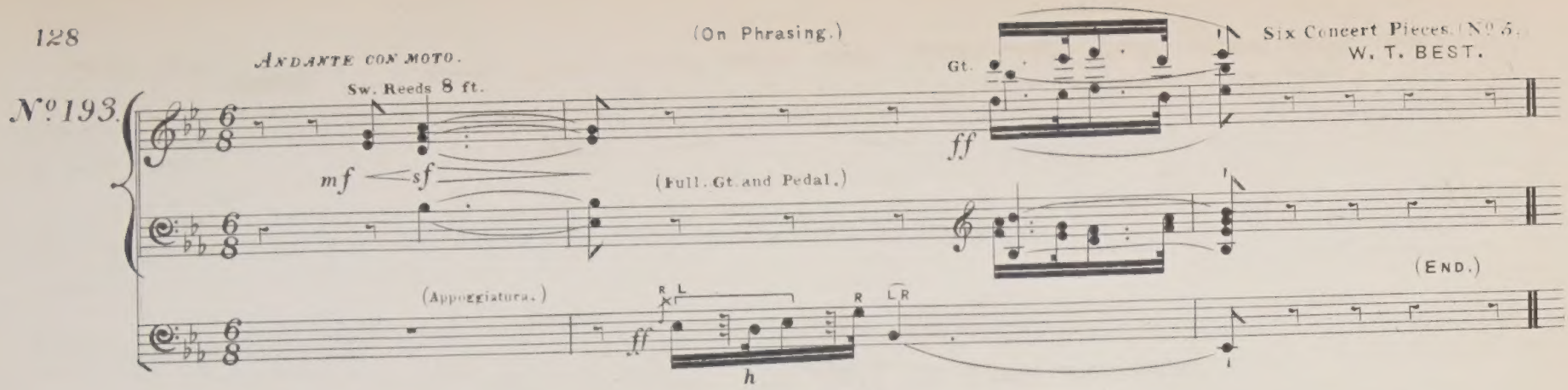
Prelude in C minor. BACH.

Andante con moto.
(Gt. Full without Reeds. Pedal. 32, 16, 8, and 4 ft. with Reeds.)

No. 189.

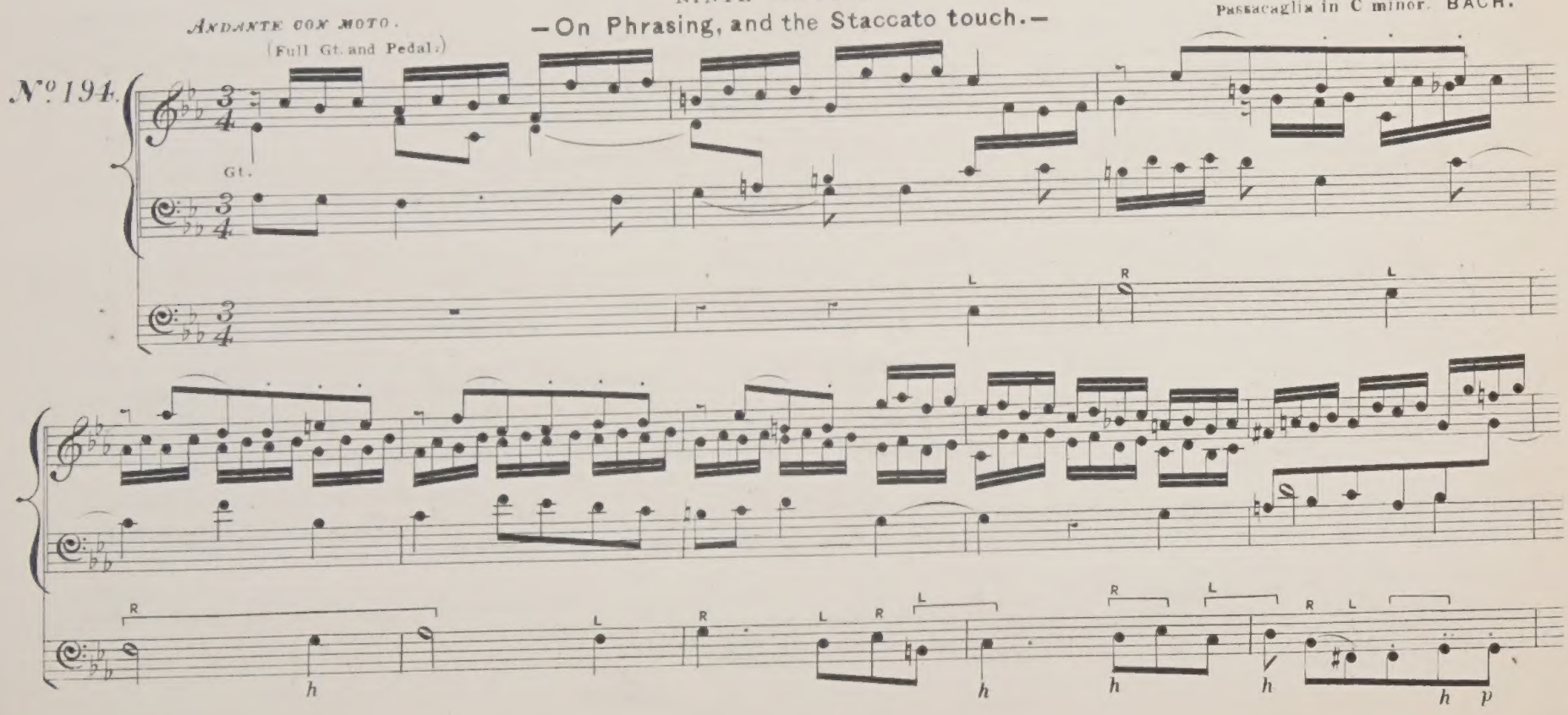



Andante con moto.
(Full Gt. and Pedal.)
Nº 190.
Prelude in C major. BACH.
Gt.
Allegro con brio.
(Full Gt. and Pedal.)
Nº 191.
Collection of Organ Pieces for Church Use. (Nº 8.) W. T. BEST.
Gt. ff
(Fuga.)
Allegretto.
(Gt. Open Diapason 8 ft. Pedal 16 and 8 ft.)
Nº 192.
Variations on an Original Theme. (A major) AD: HESSE.
Gt.
mp
(Appoggiatura.)
(Var: 1.)



NINTH SECTION.

—On Phrasing, and the Staccato touch.—



(Fuga.)

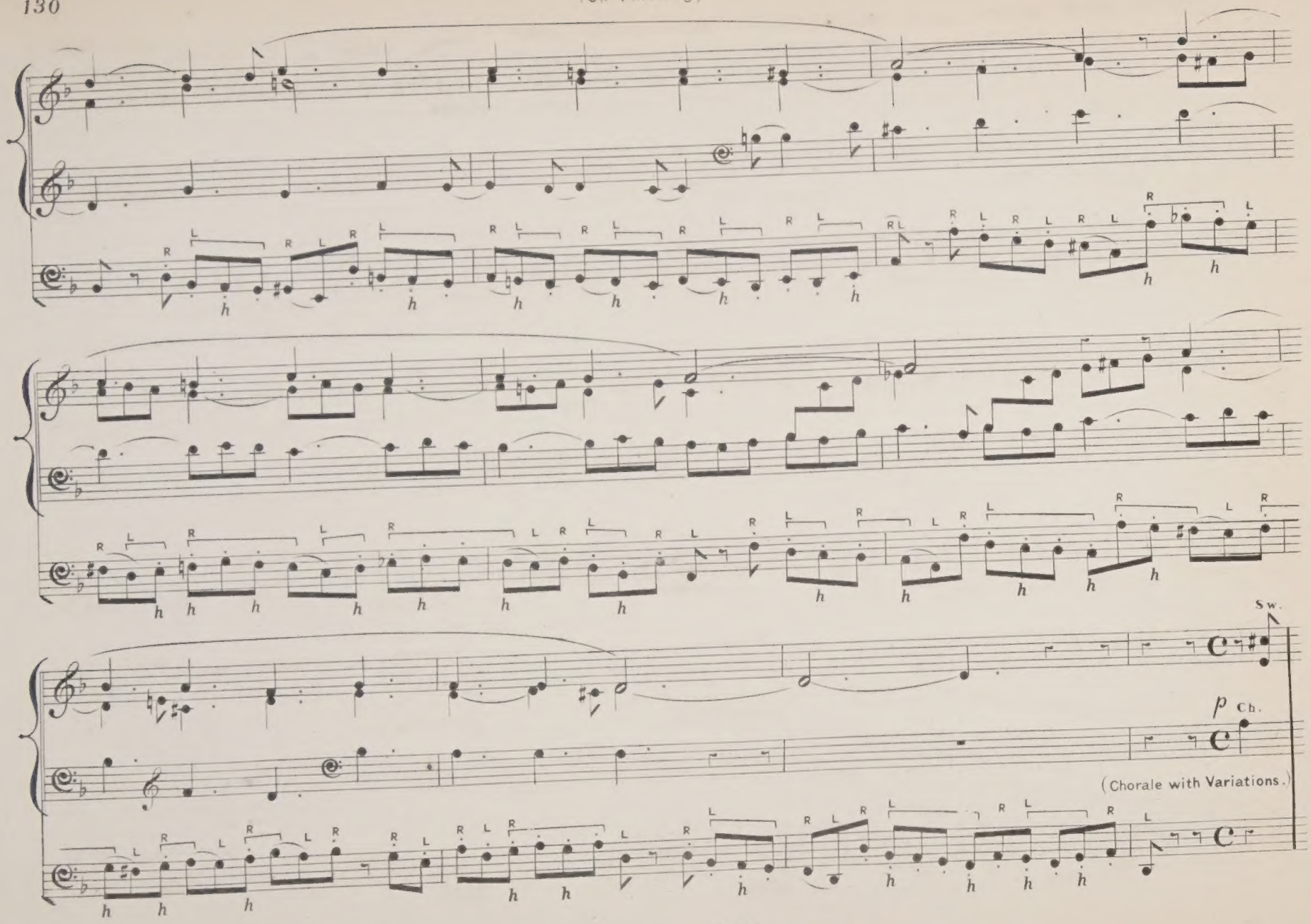
Andante. ♩ = 63.

(Gt. 8 and 4 ft. Pedal. 16 and 8 ft.)

№ 195

CHORALE.

Six Sonatas. (№ 6.) MENDELSSOHN.

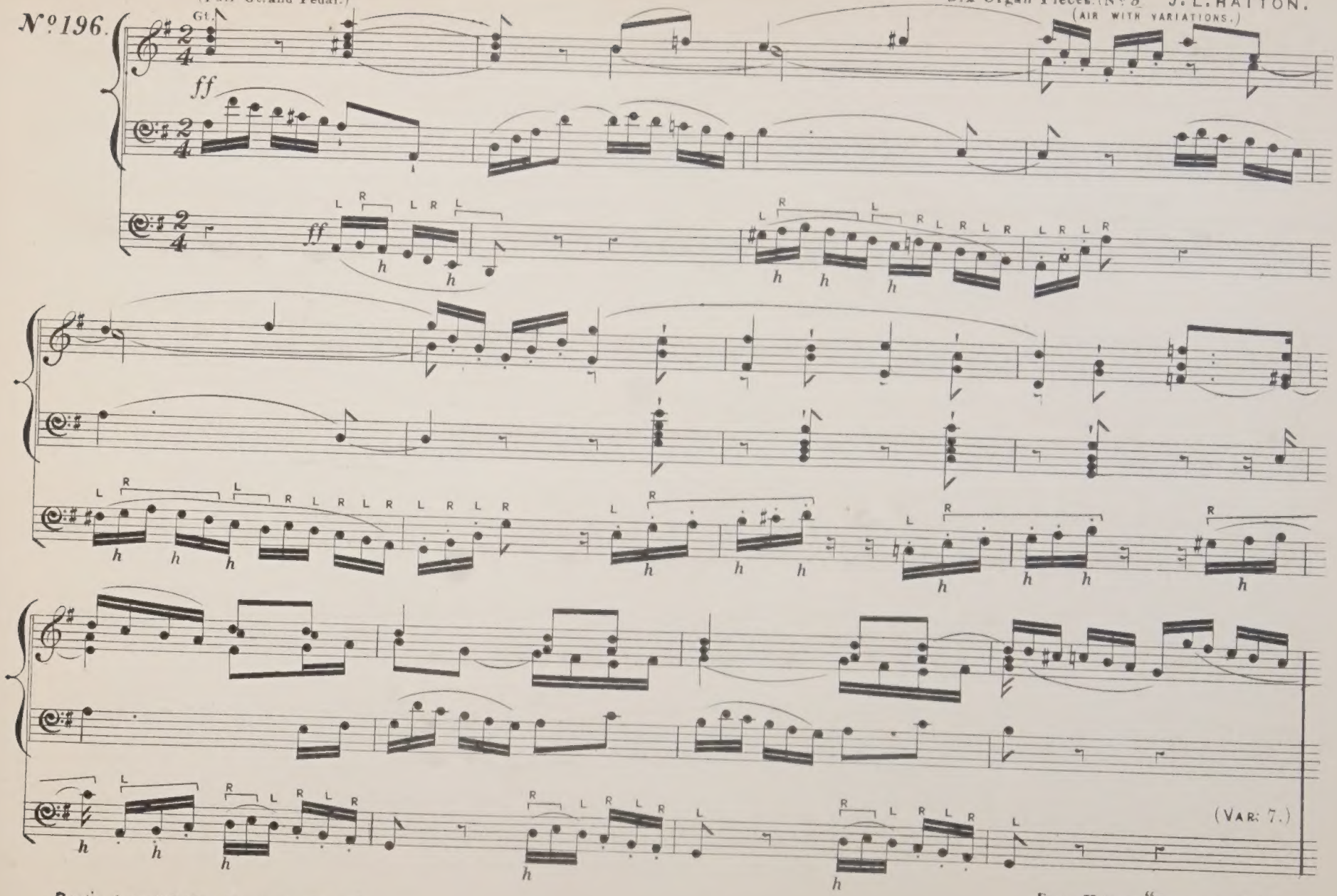

Sw.
p Ch.
(Chorale with Variations.)

(Full Gt. and Pedal.)

Six Organ Pieces. (No. 6. J. L. HATTON.

(AIR WITH VARIATIONS.)

No. 196.

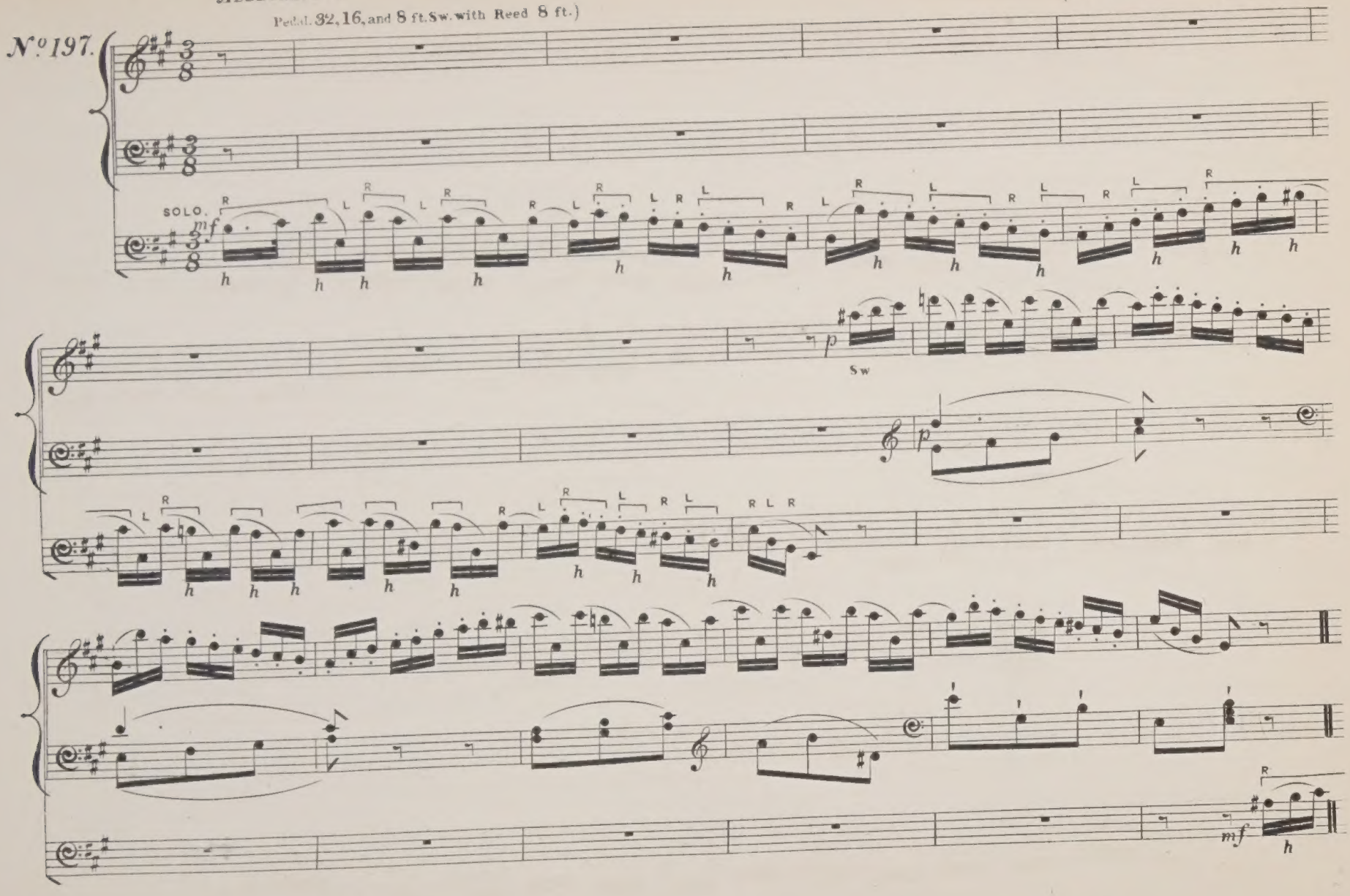


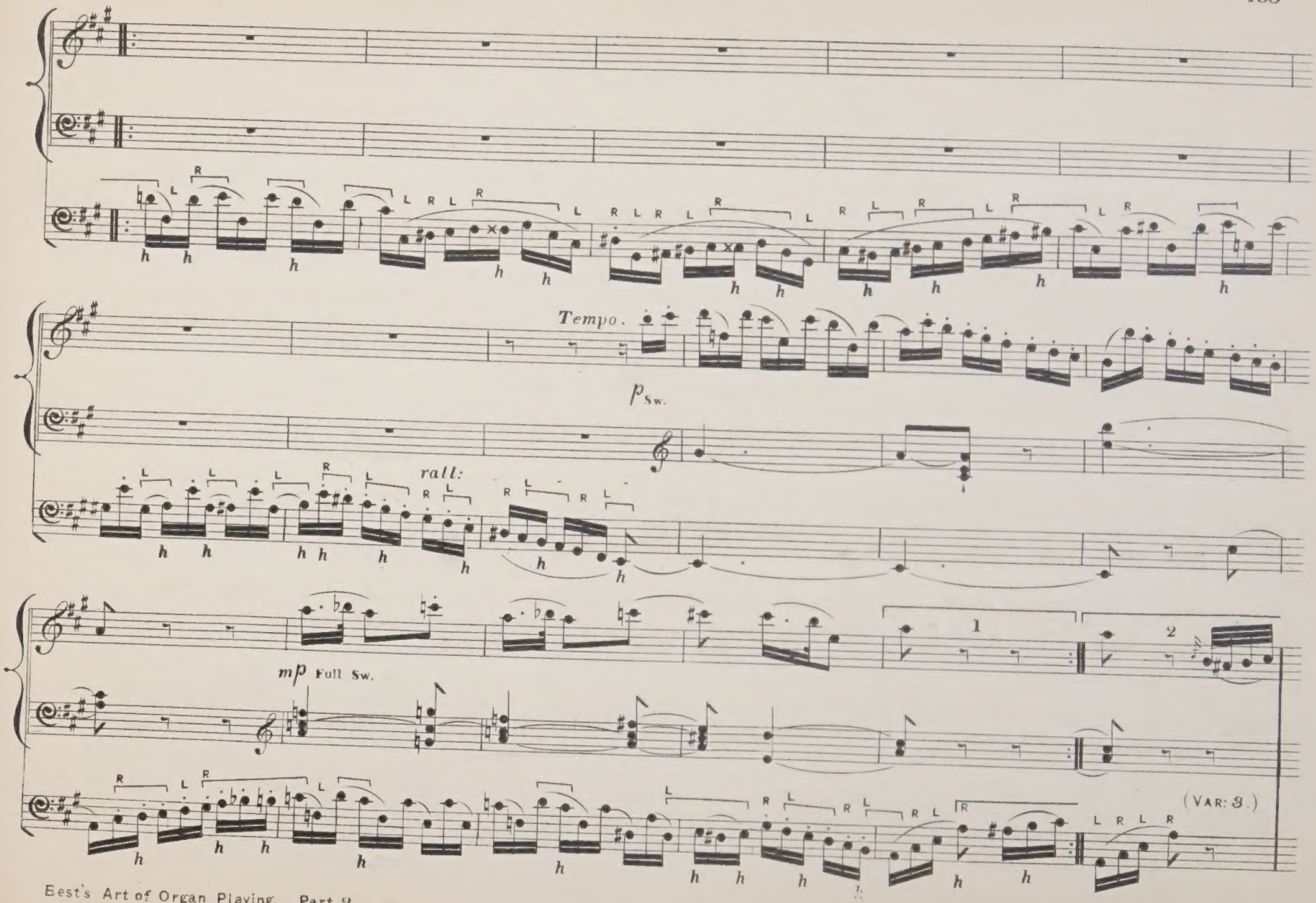
From Hattons "Organ Book." By permission of Messrs. Boosey and Co.

ALLEGRETTO.

Pedal. 32, 16, and 8 ft. Sw. with Reed 8 ft.)

No 197.

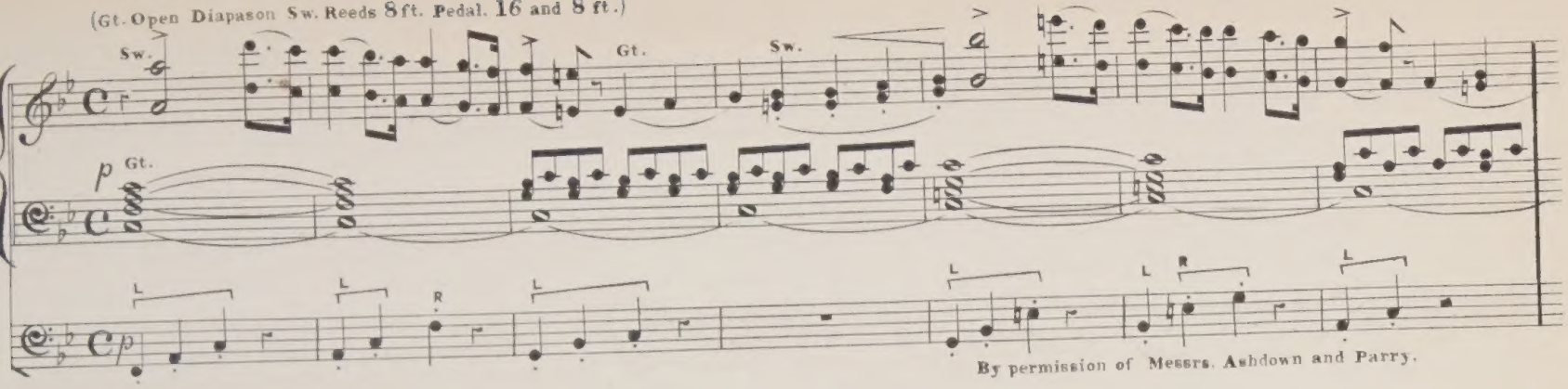



Tempo.
p Sw.
rall:
mp Full Sw.
1
2
(Var: 3.)

No 198

Andante con moto.

(Gt. Open Diapason Sw. Reeds 8 ft. Pedal. 16 and 8 ft.)



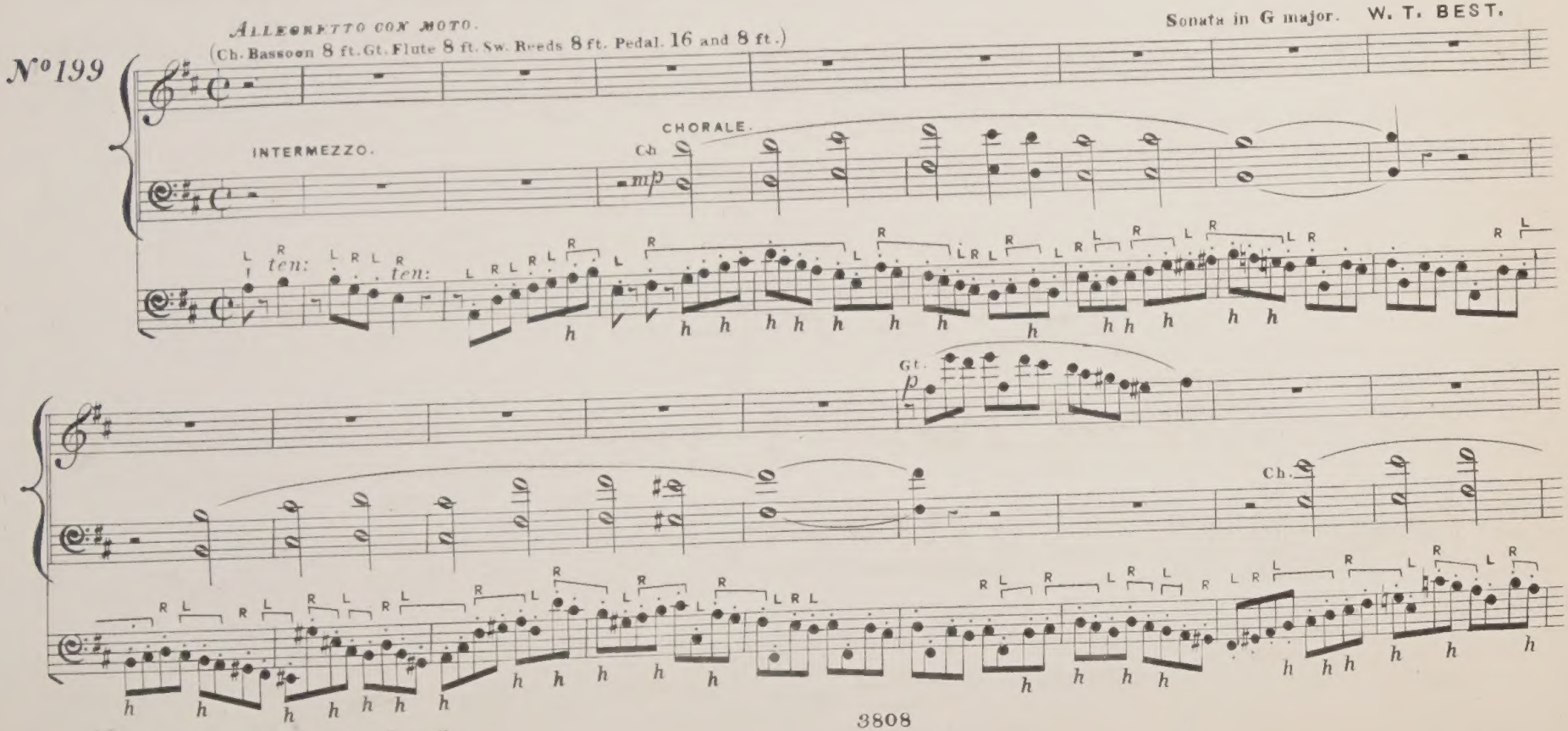
By permission of Messrs. Ashdown and Parry.

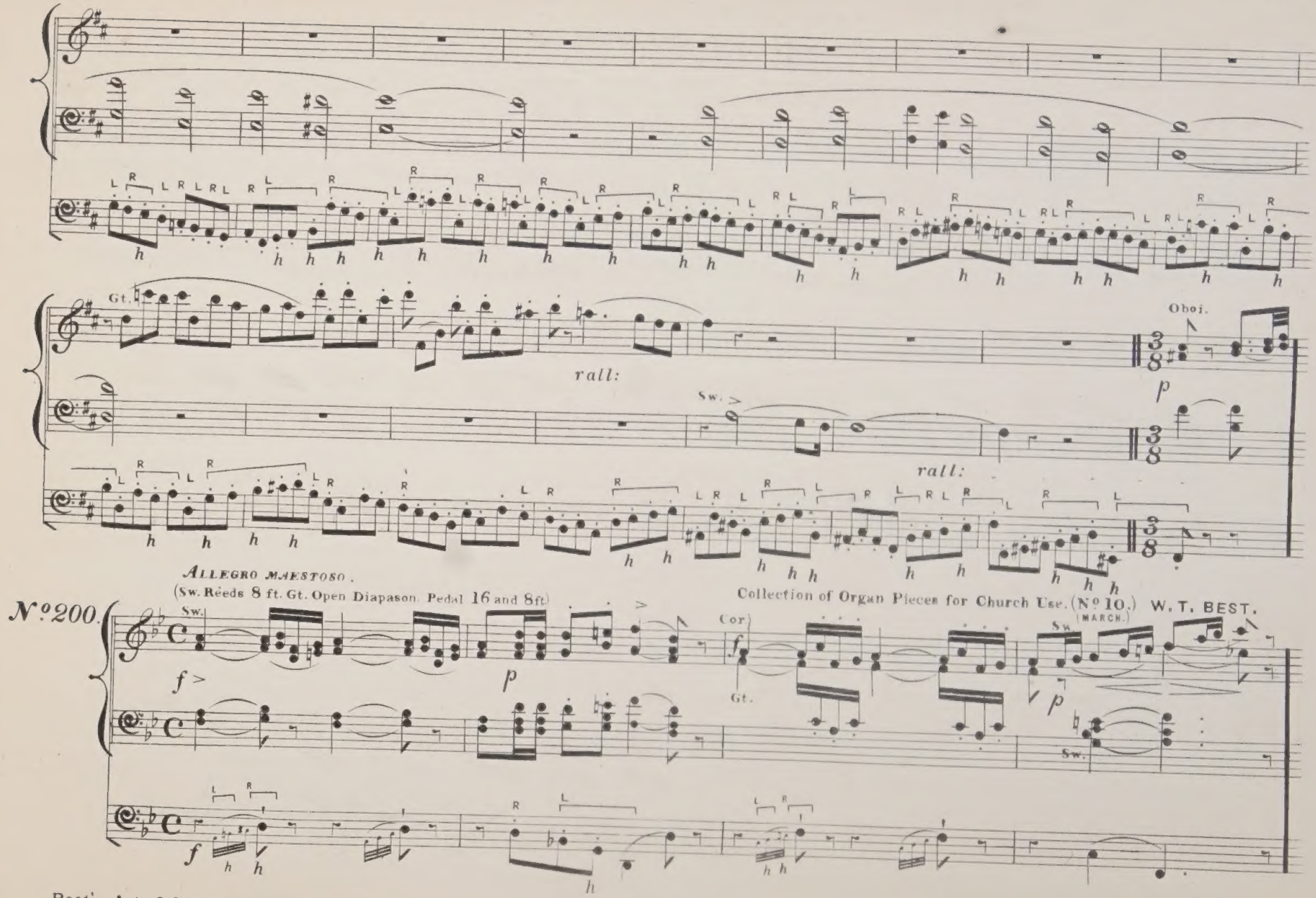
No 199

Allegretto con moto.

(Ch. Bassoon 8 ft. Gt. Flute 8 ft. Sw. Reeds 8 ft. Pedal. 16 and 8 ft.)

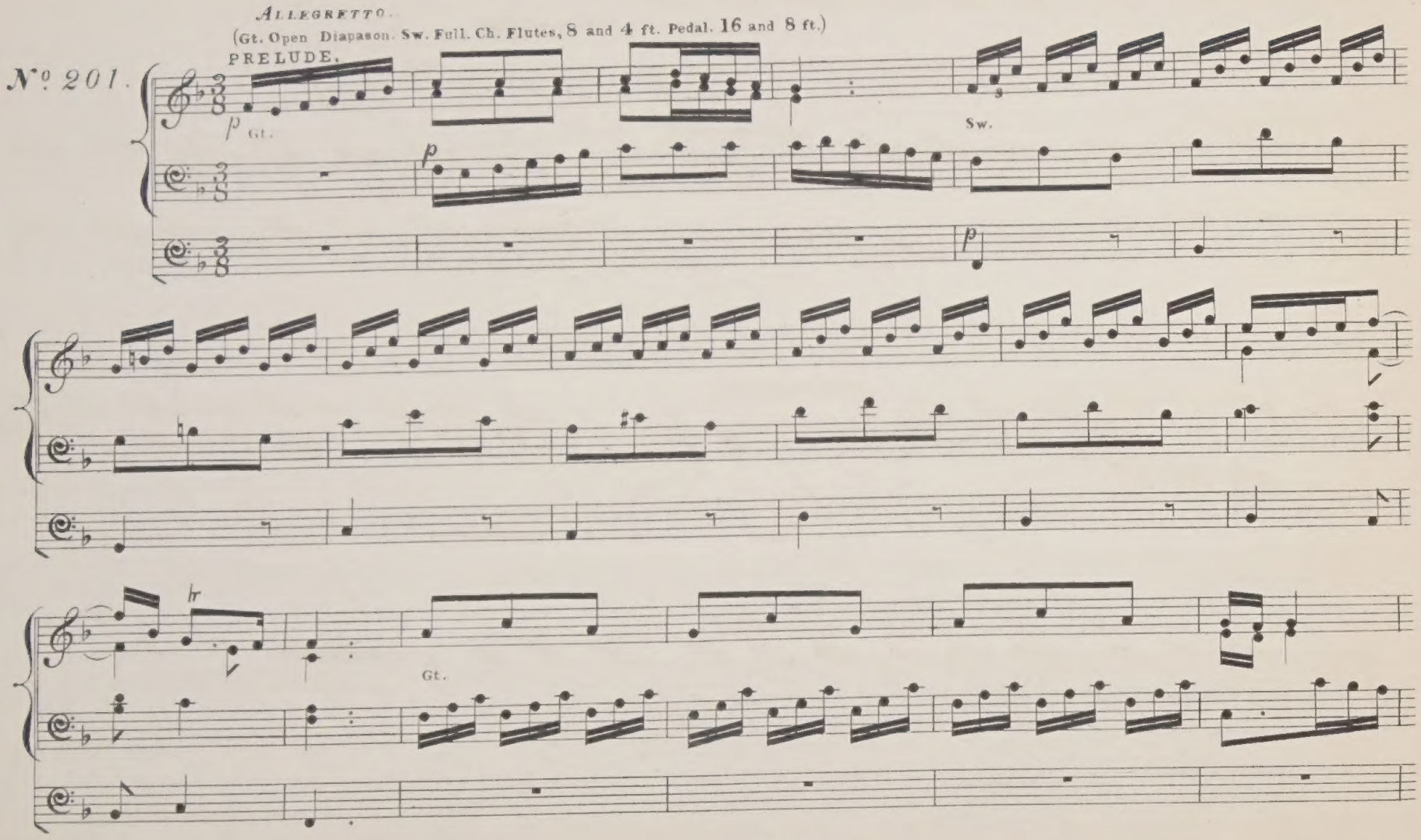
Sonata in G major. W. T. BEST.

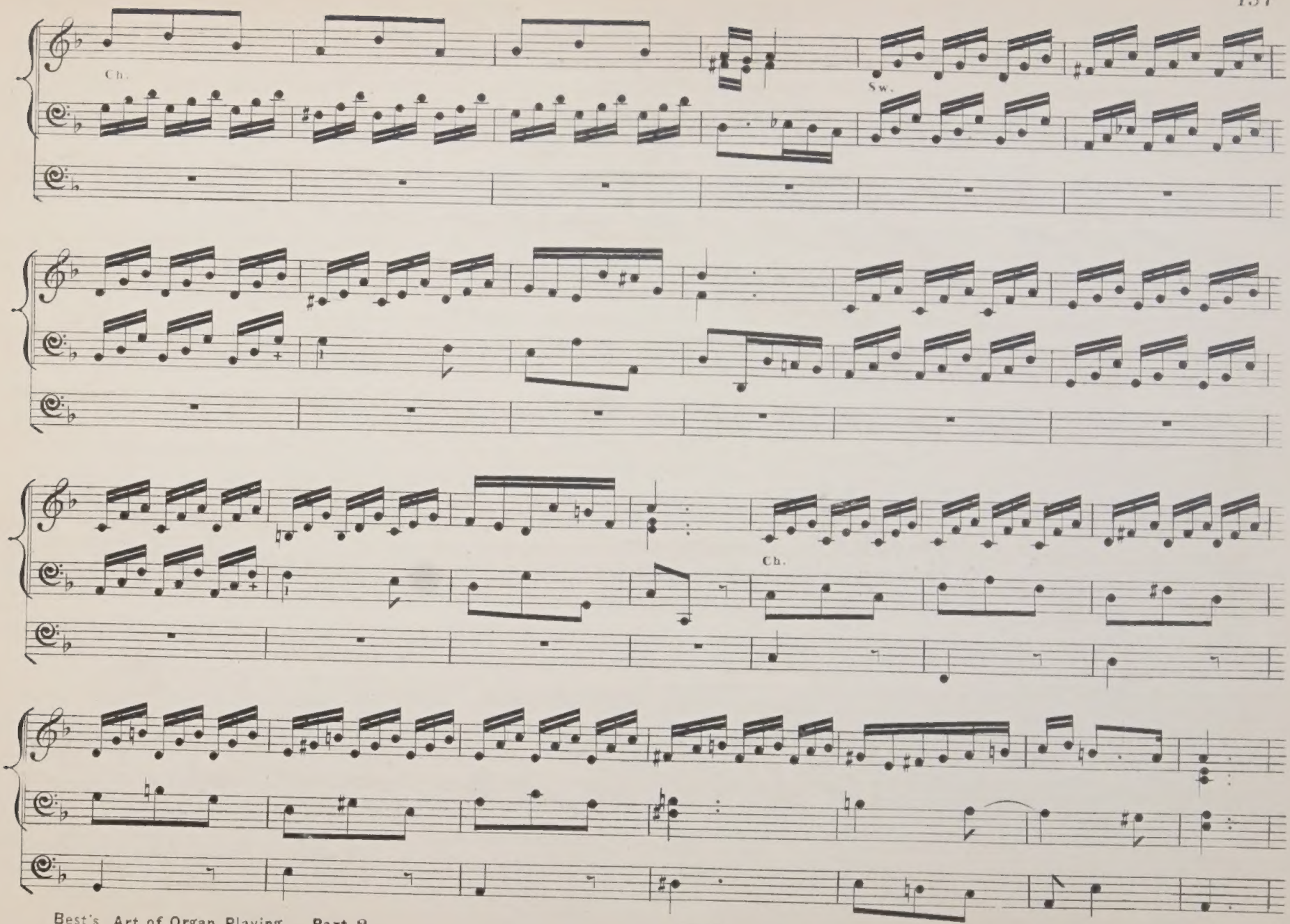


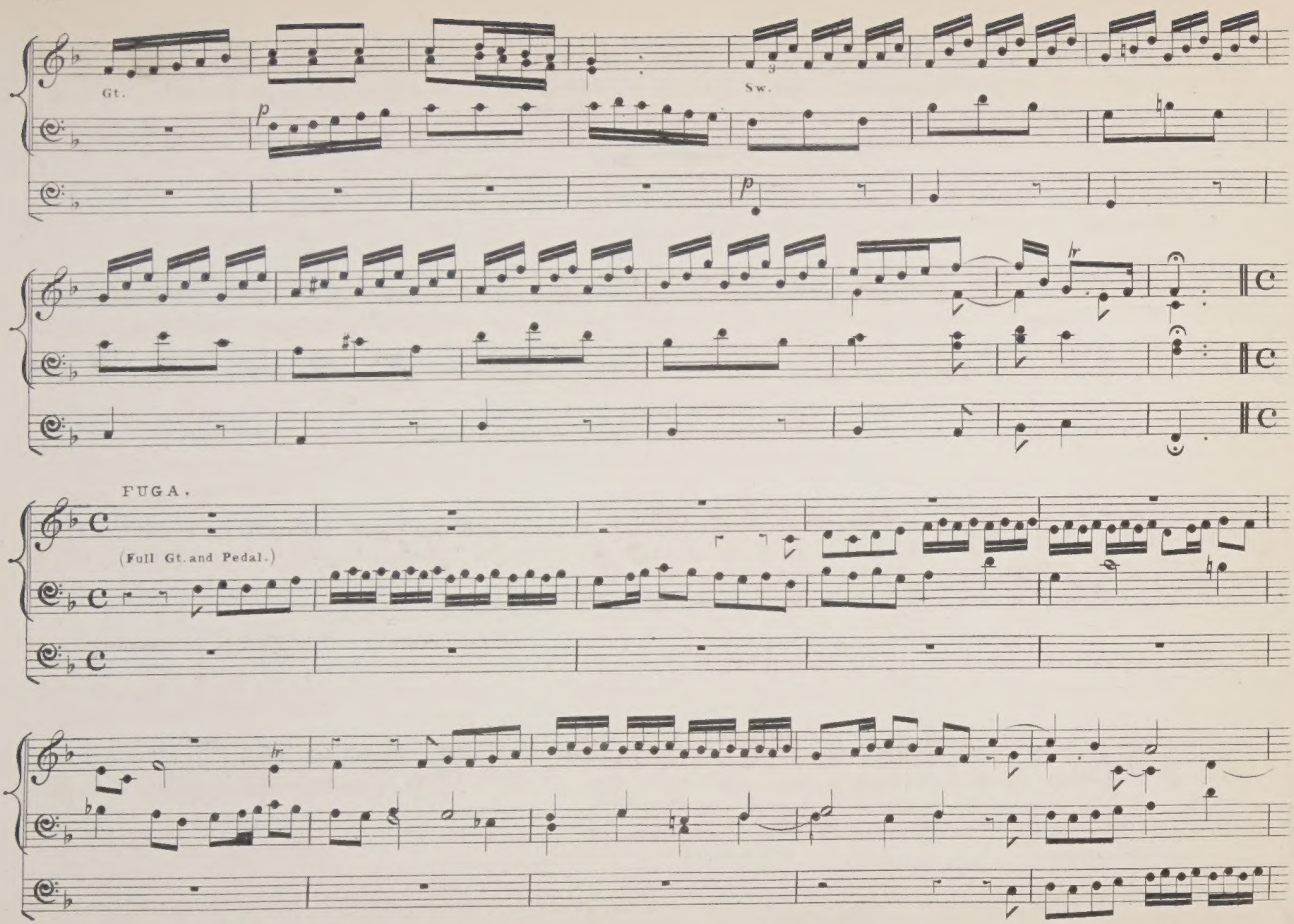

Gt.
rall:
Sw.
Oboi.
rall:
ALLEGRO MAESTOSO.
(Sw. Reeds 8 ft. Gt. Open Diapason. Pedal 16 and 8ft)
Nº 200.
Collection of Organ Pieces for Church Use. (Nº 10.) W. T. BEST.
(MARCH.)
Sw.
Cor
Gt.
Sw.

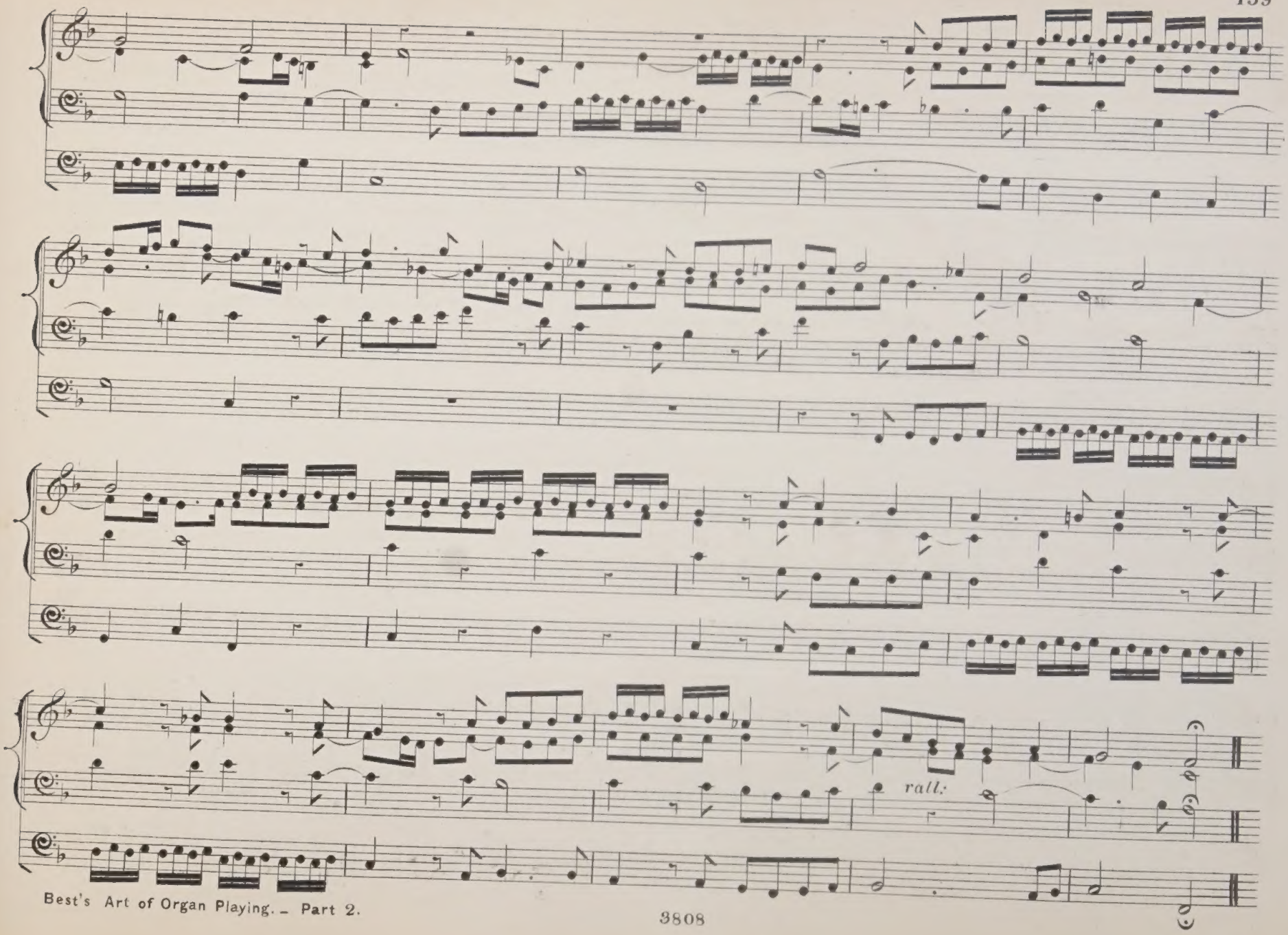
Short Prelude and Fugue, in F major.

J. S. BACH.




Ch.
Sw.
Ch.


Gt.
Sw.
FUGA.
(Full Gt. and Pedal.)


rall:

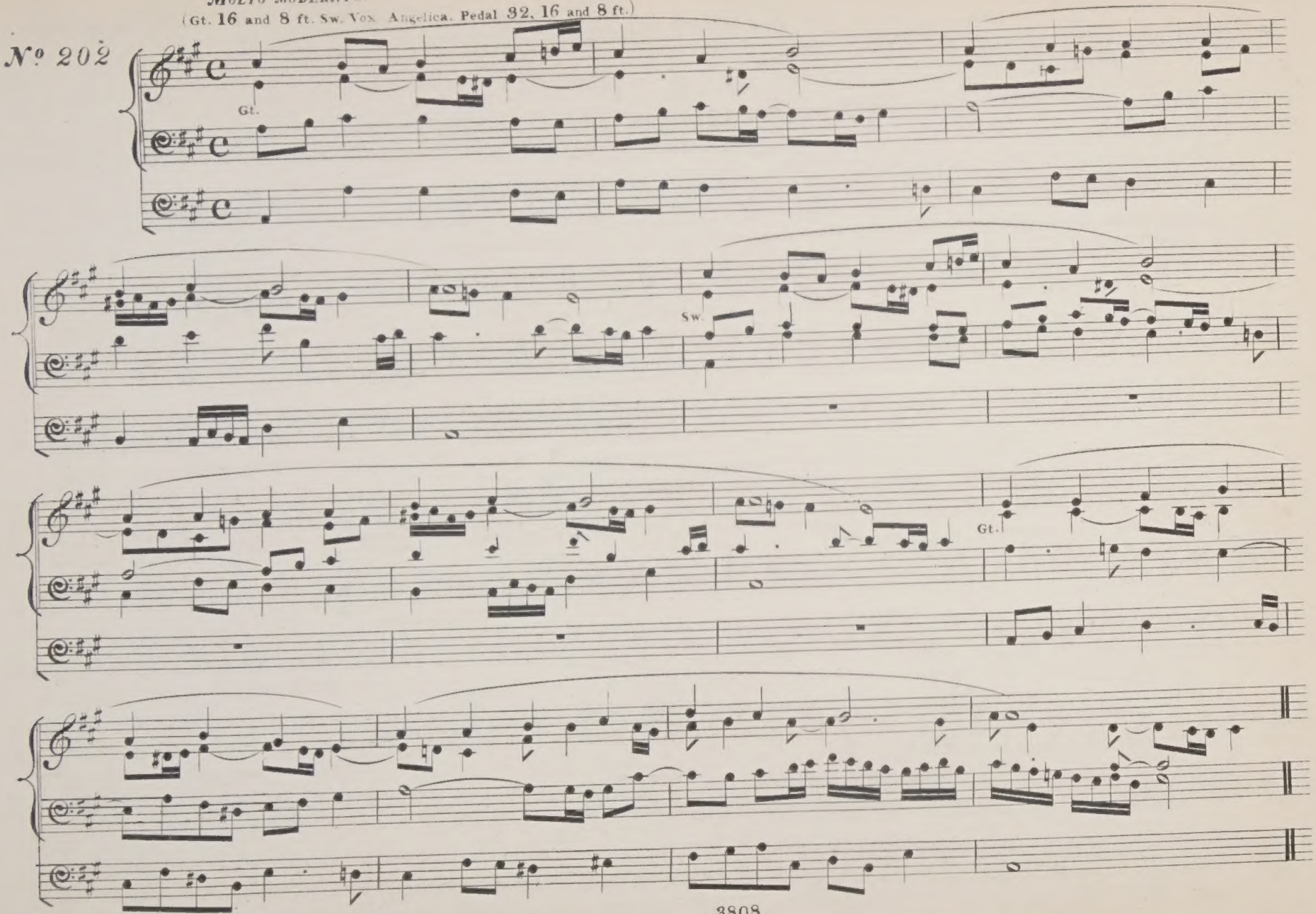
CHORALE. "Blessed Jesus, we are here!" *(Liebster Jesu, wir sind hier.)*

J. S. BACH.

Molto moderato.

(Gt. 16 and 8 ft. Sw. Vox Angelica. Pedal 32, 16 and 8 ft.)

No 202

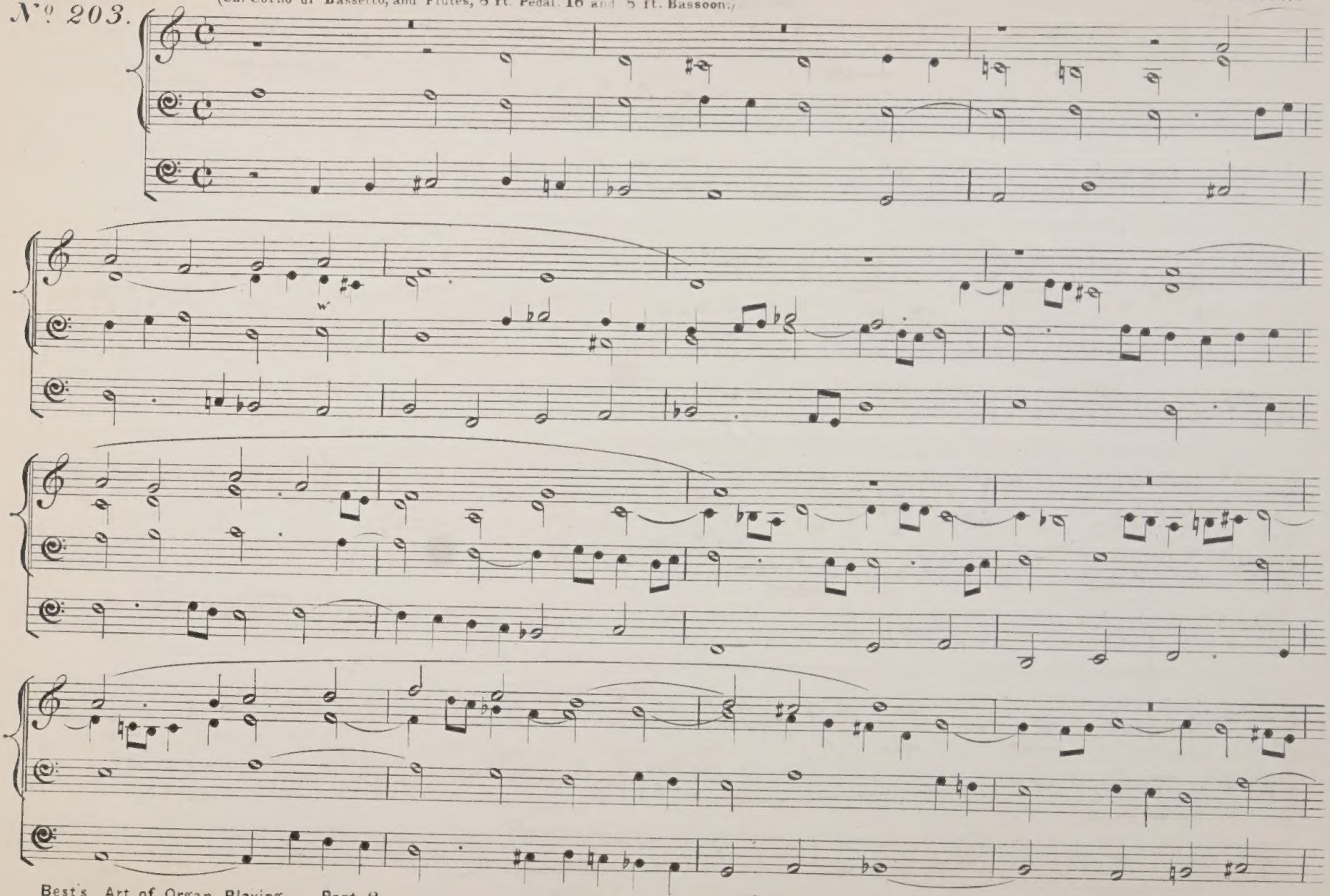


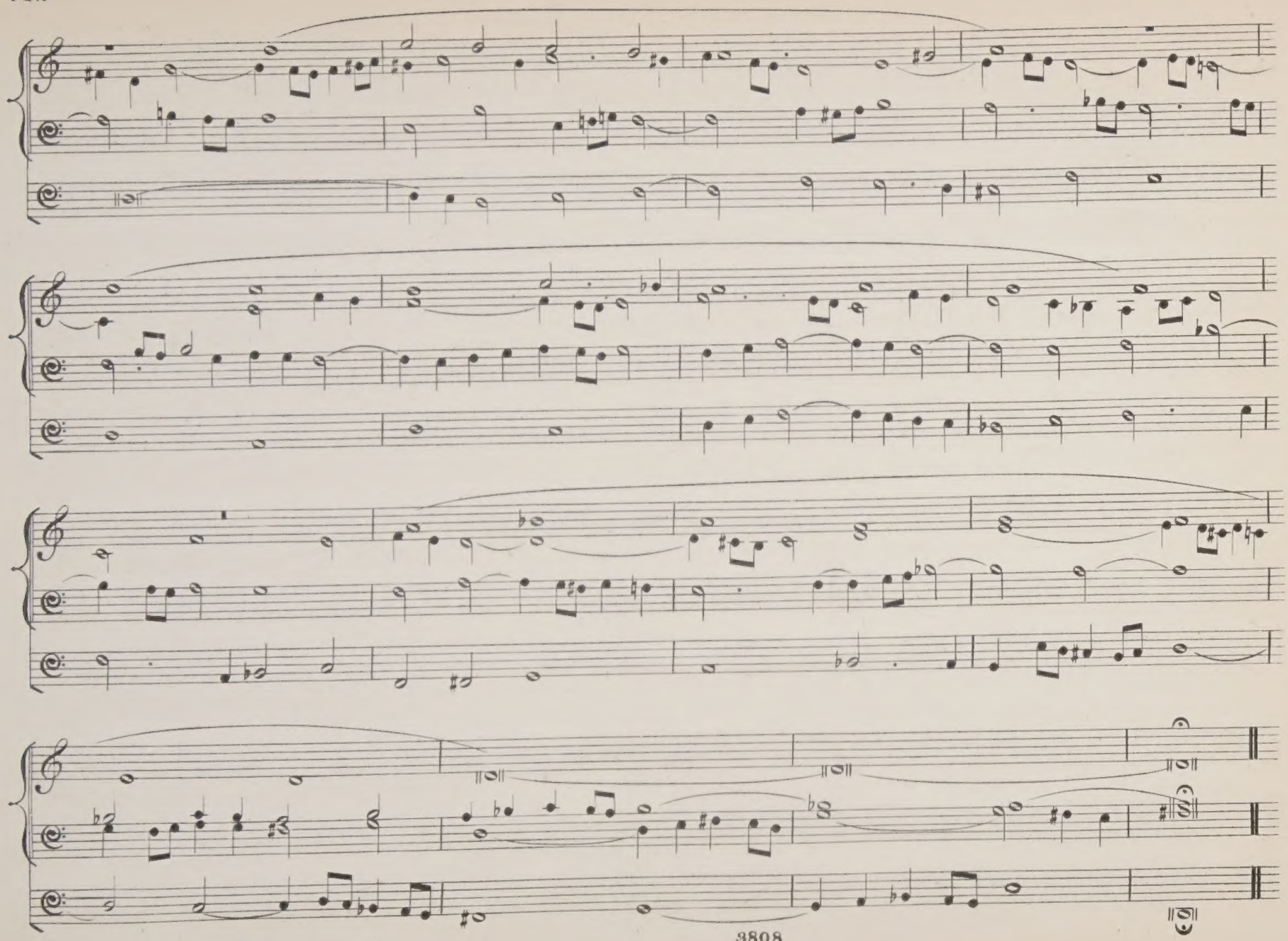
CHORALE. "Our Father, which art in Heaven." (*Vater unser im Himmelreich.*)

N°. 203.

(Ch. Corno di Bassetto, and Flutes, 8 ft. Pedal. 16 and 8 ft. Bassoon.)

J. S. BACH.



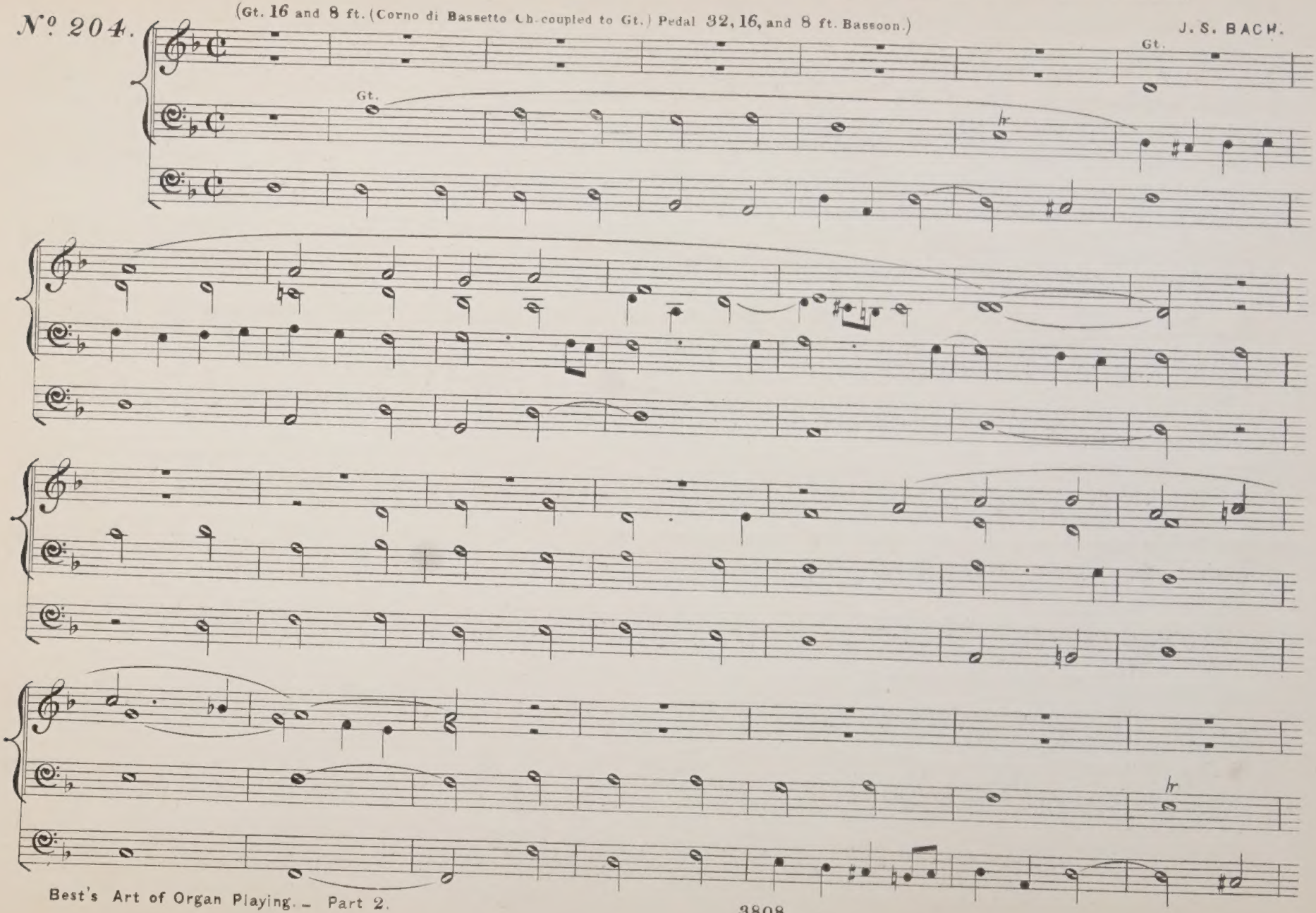


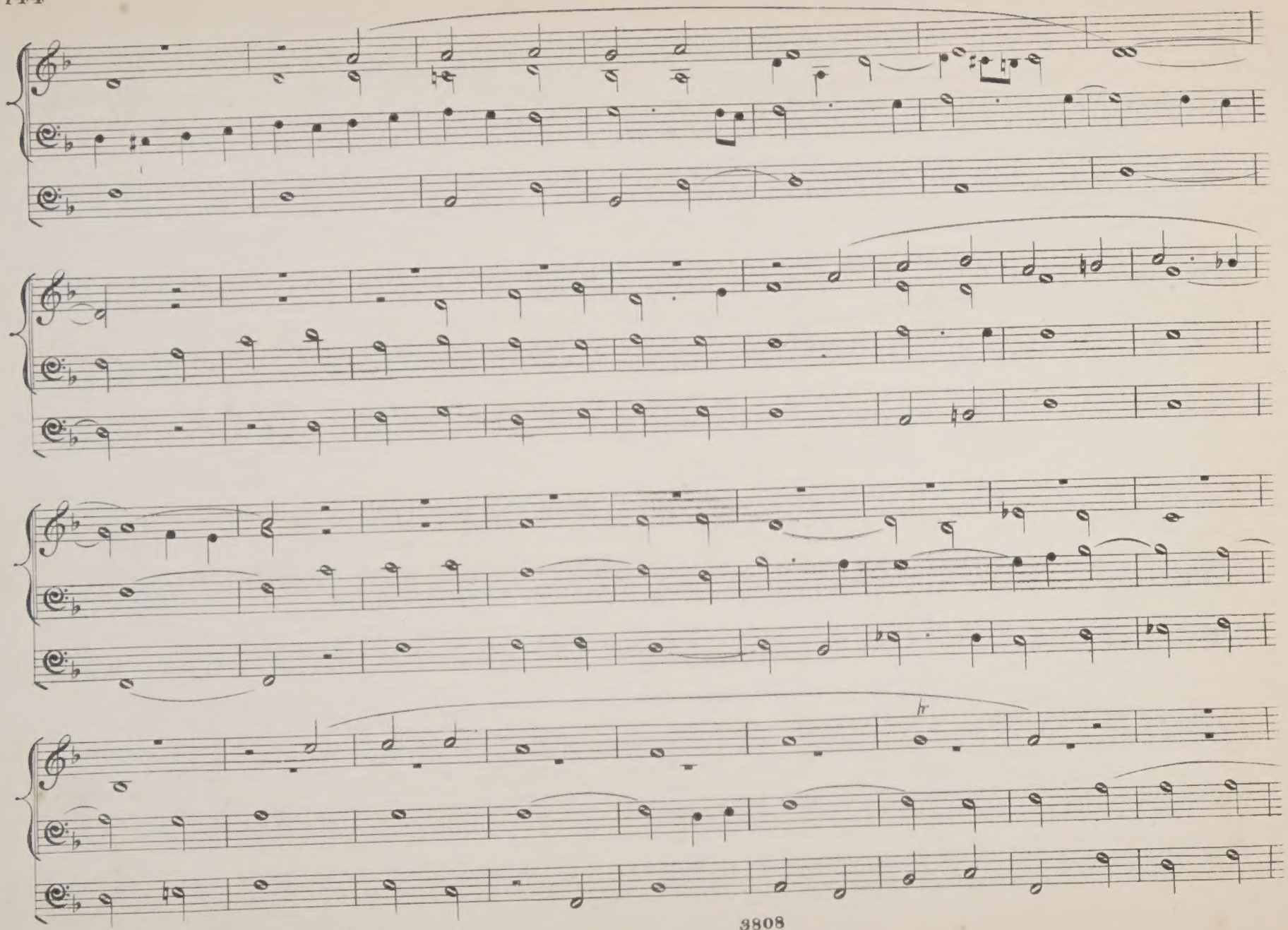
FUGUE on the CHORALE. "By Adam's Fall debased." *(Durch Adams Fall ist ganz verderbt.)*

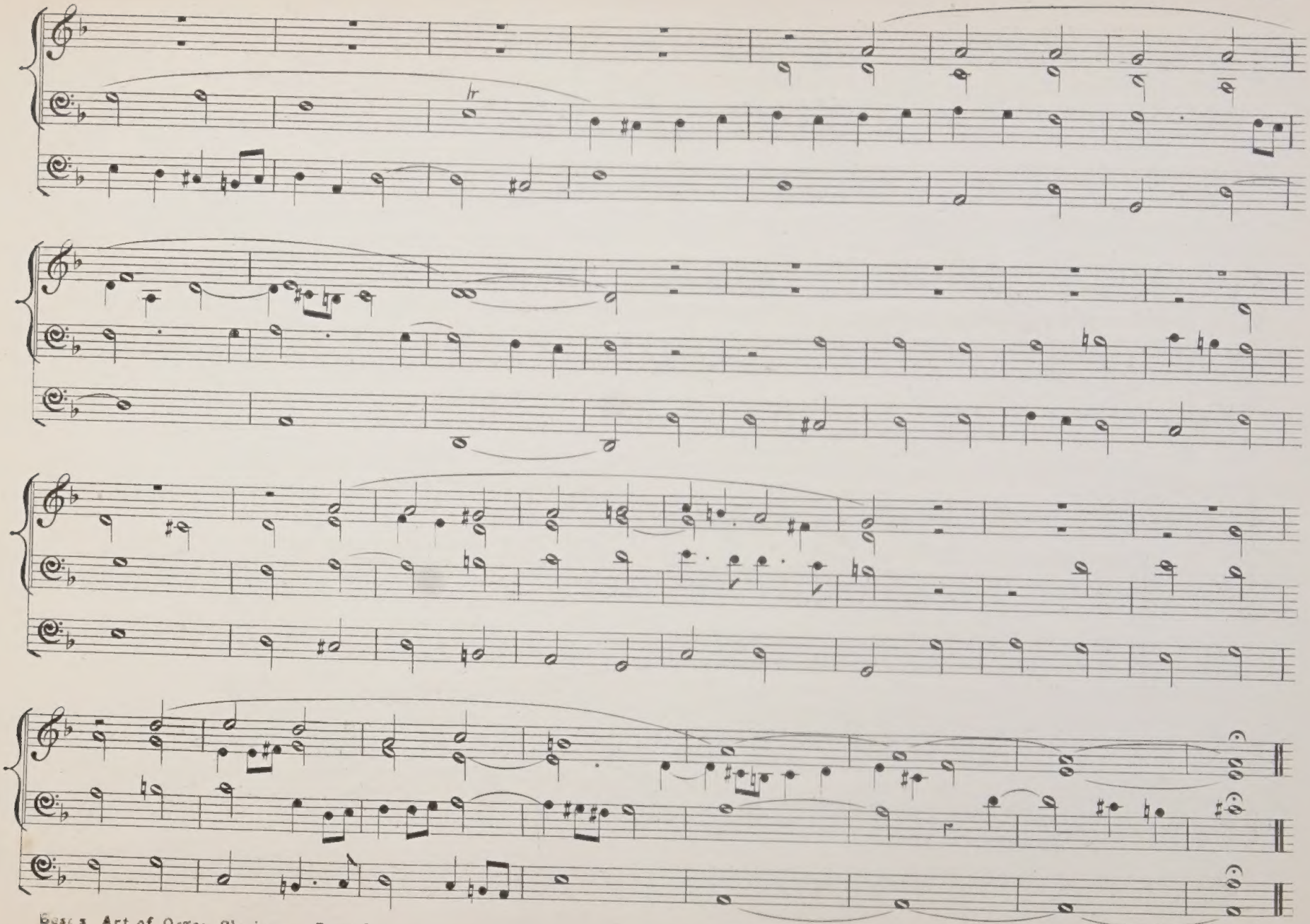
No. 204.

(Gt. 16 and 8 ft. (Corno di Bassetto Ch. coupled to Gt.) Pedal 32, 16, and 8 ft. Bassoon.)

J. S. BACH.





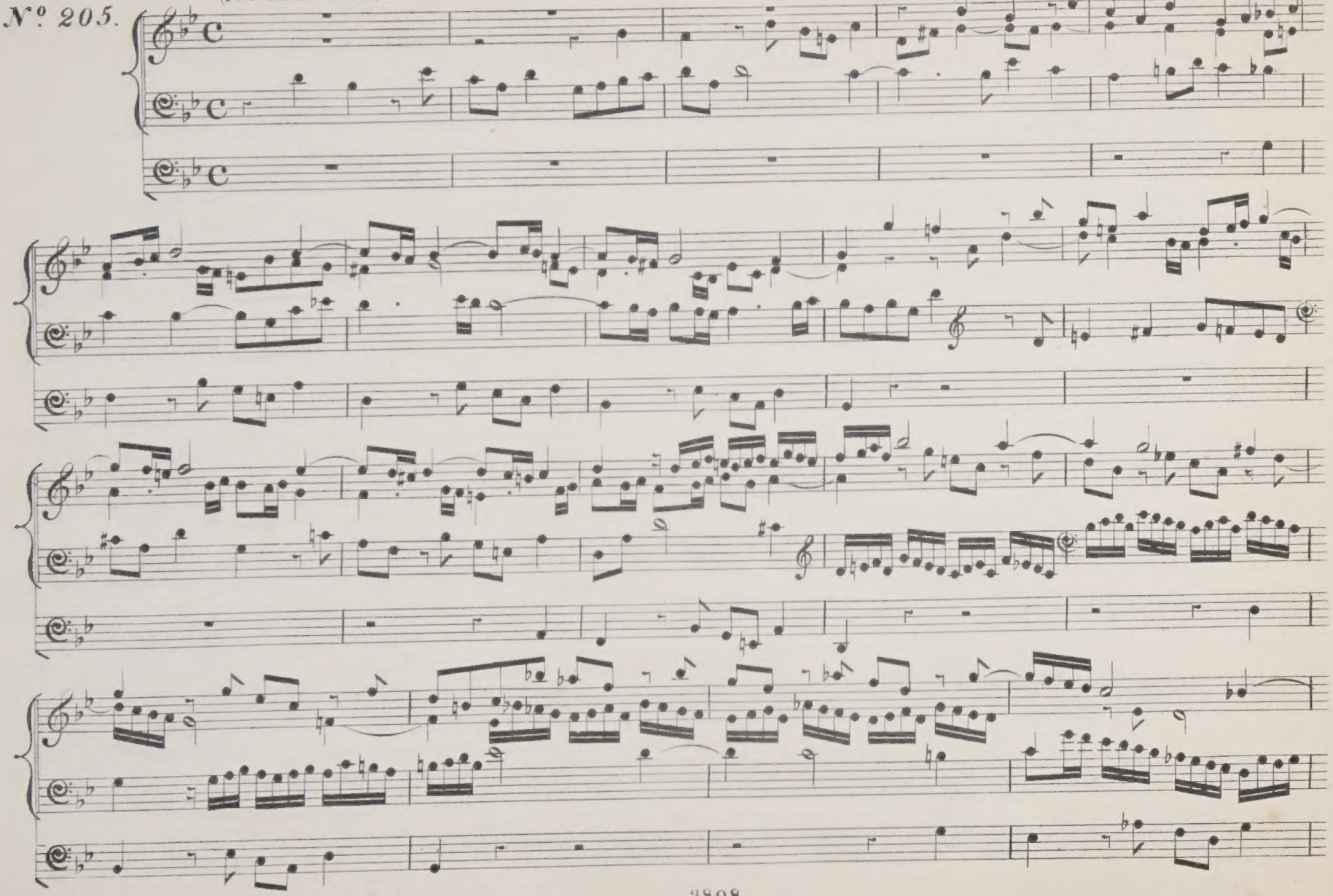


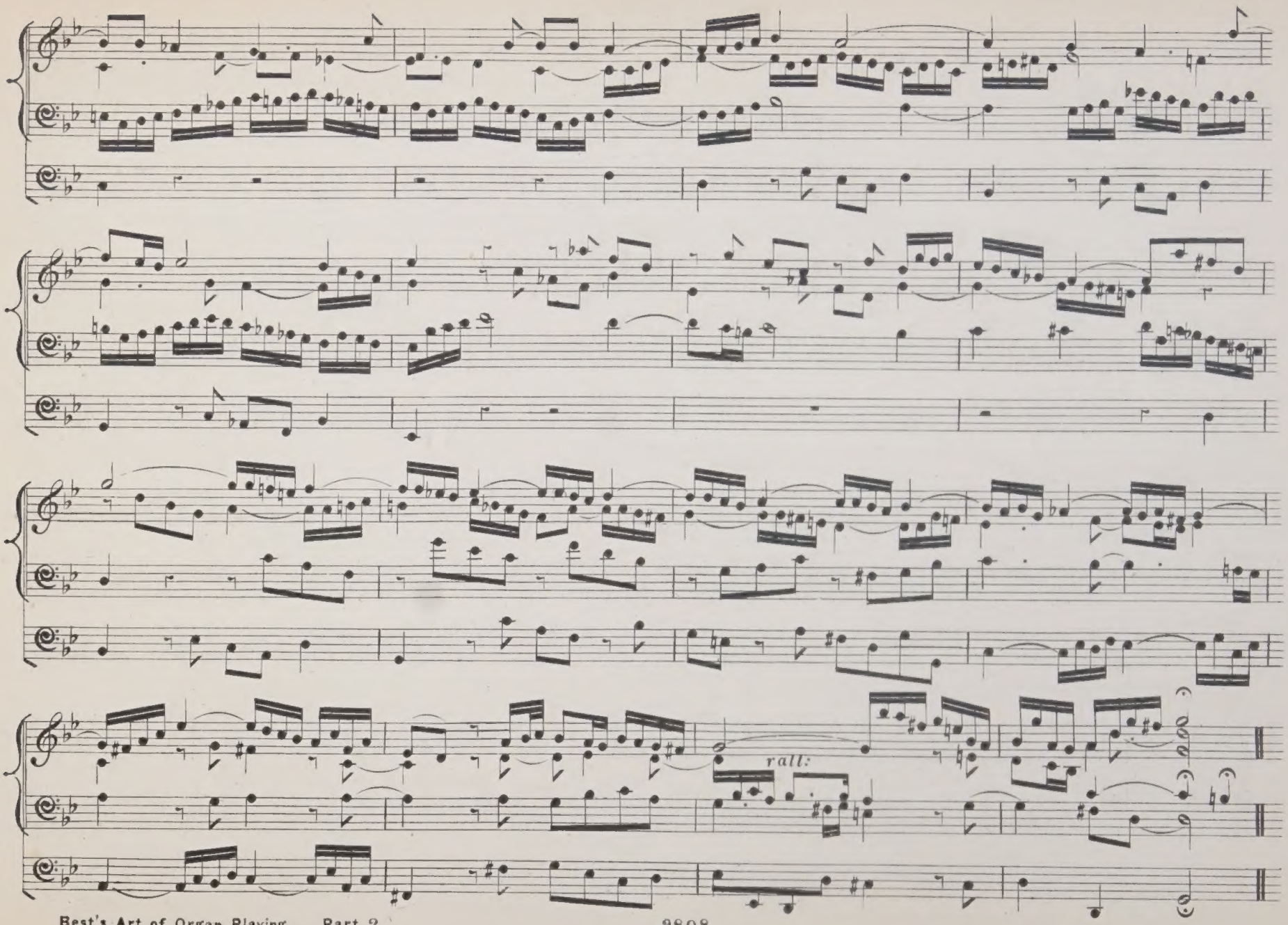
Fugue in G minor.

W. FRIEDEMAN BACH.

Andante.
(Full Gt. and Pedal.)

No. 205.



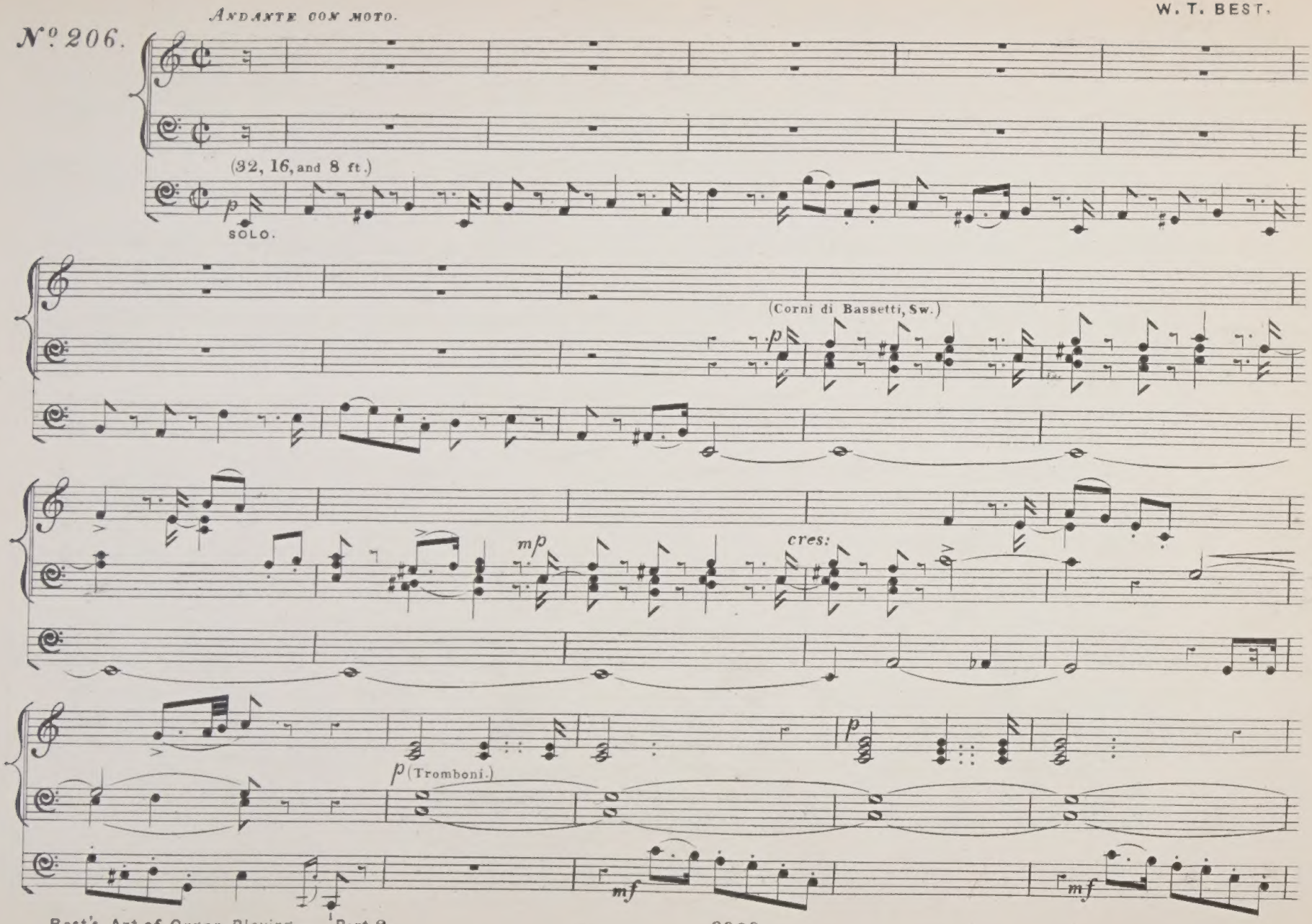

rall:

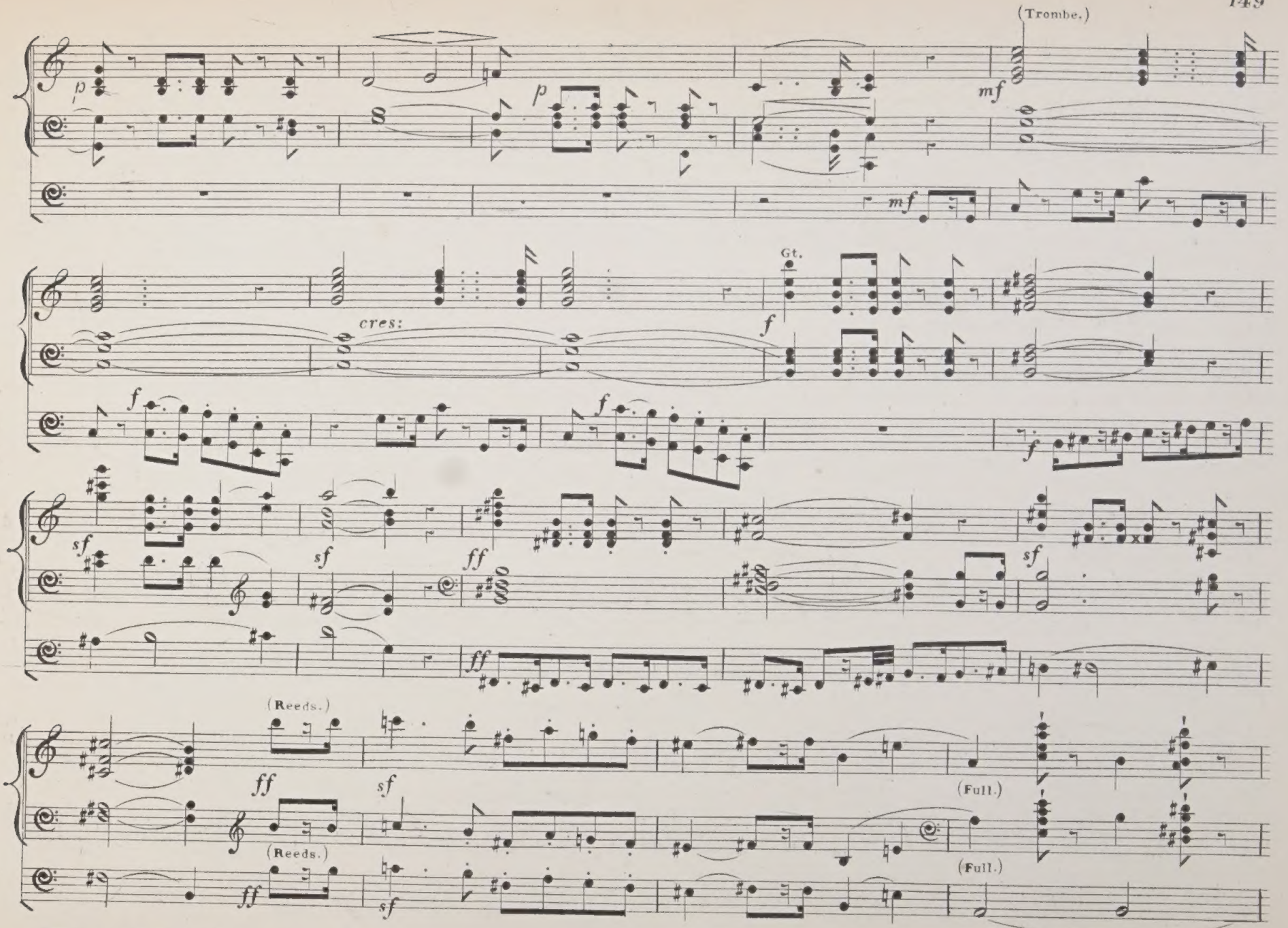
Solemn March.

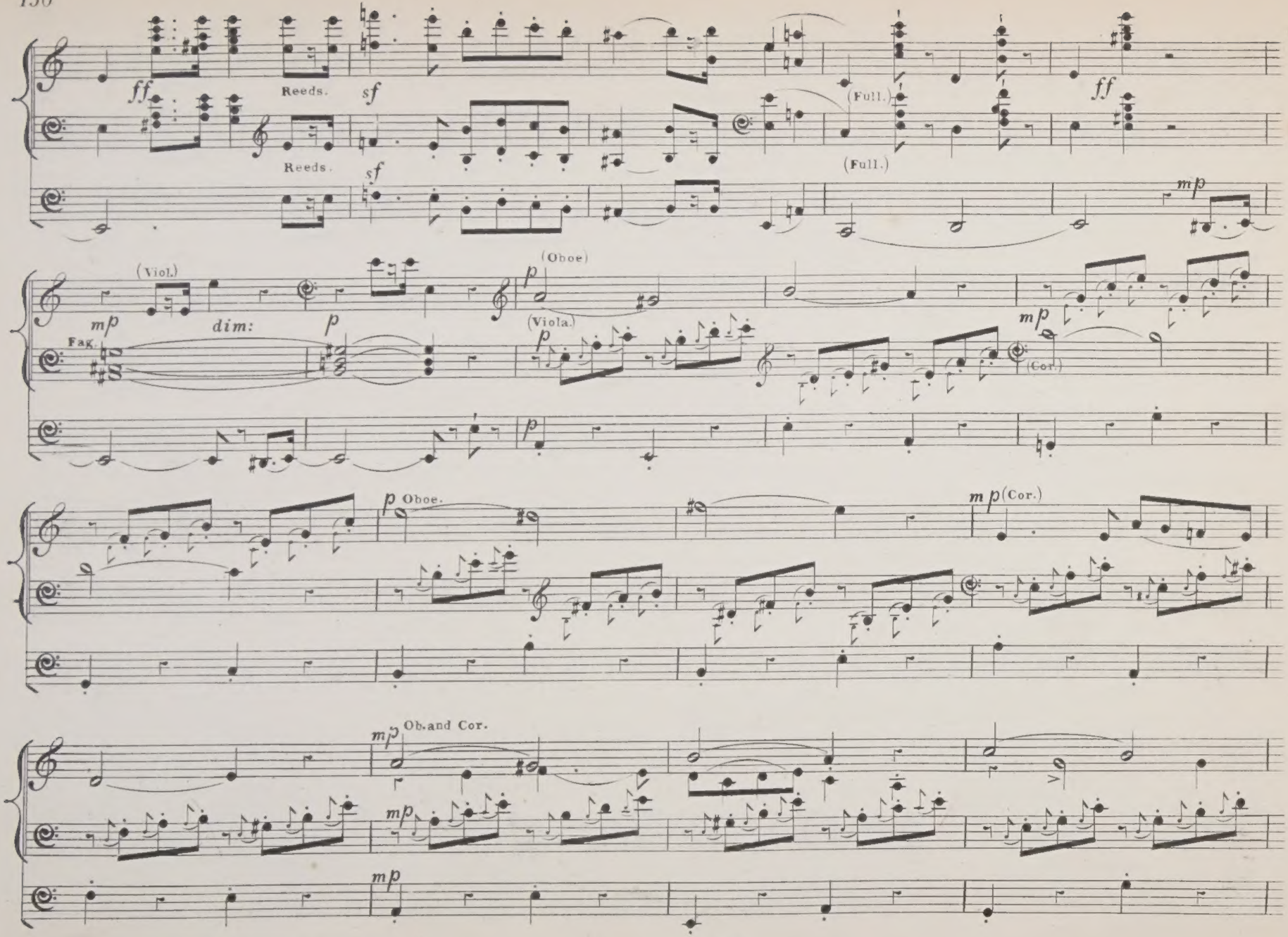
W. T. BEST.

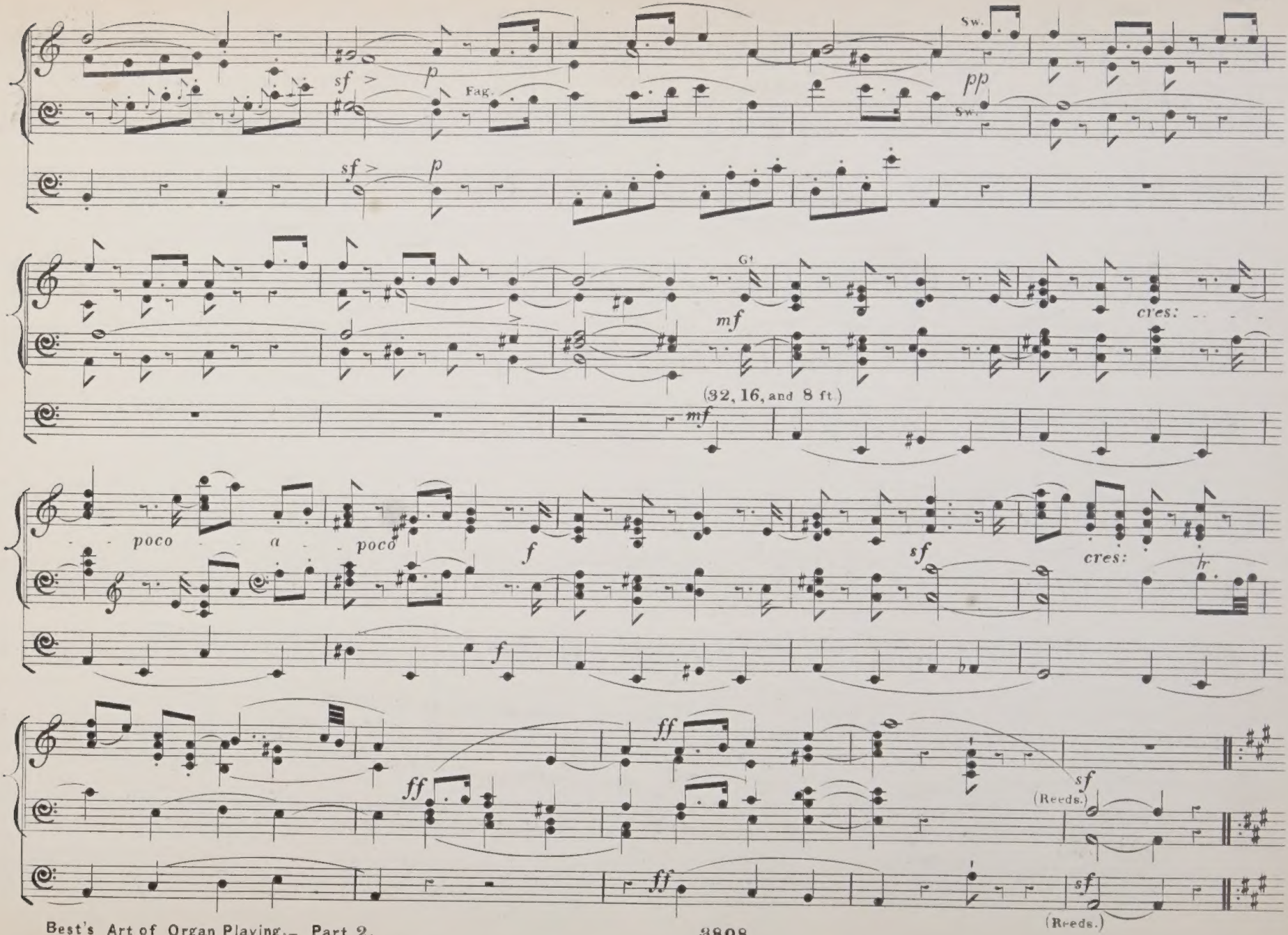
Andante con moto.

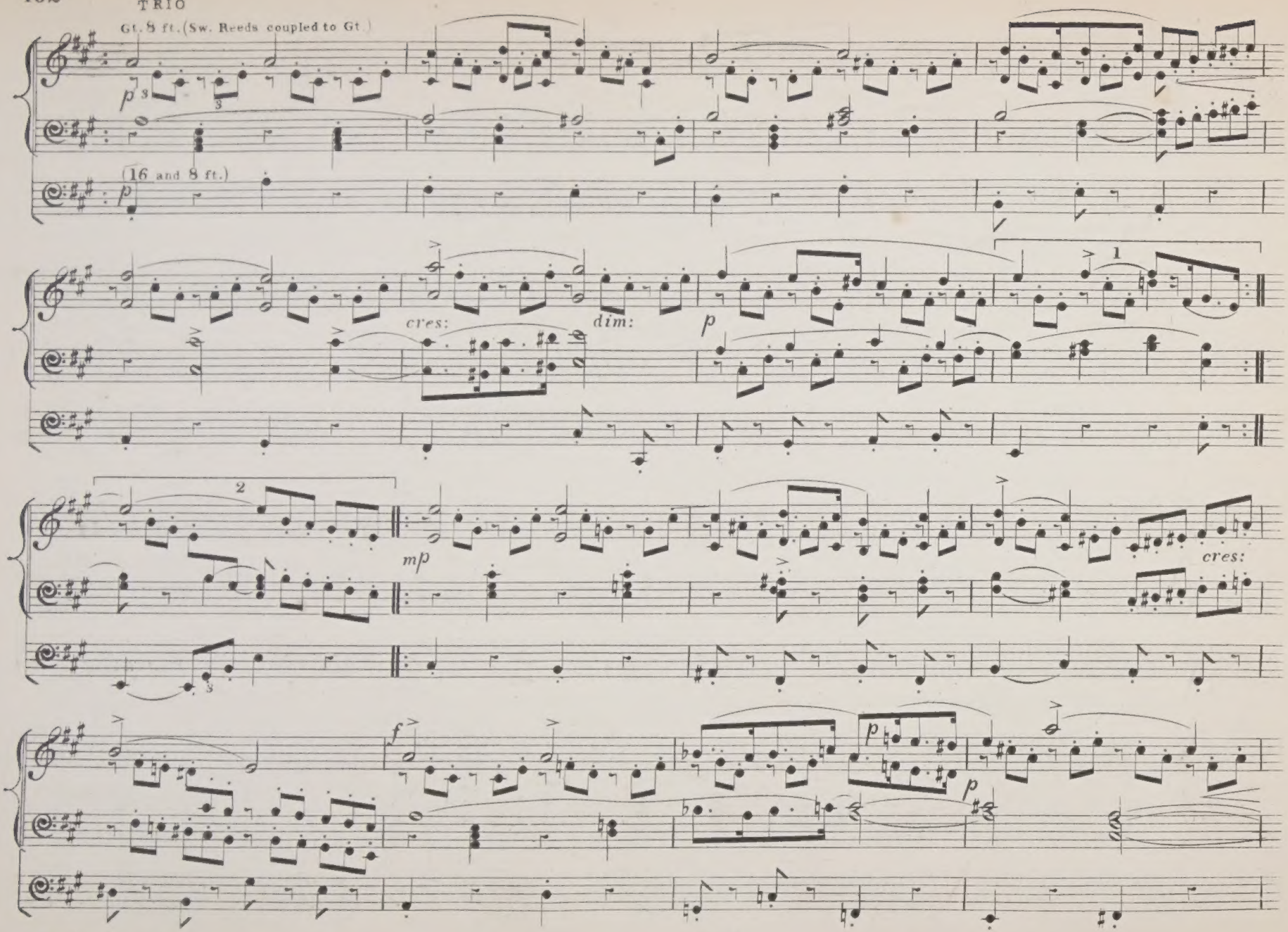
No. 206.

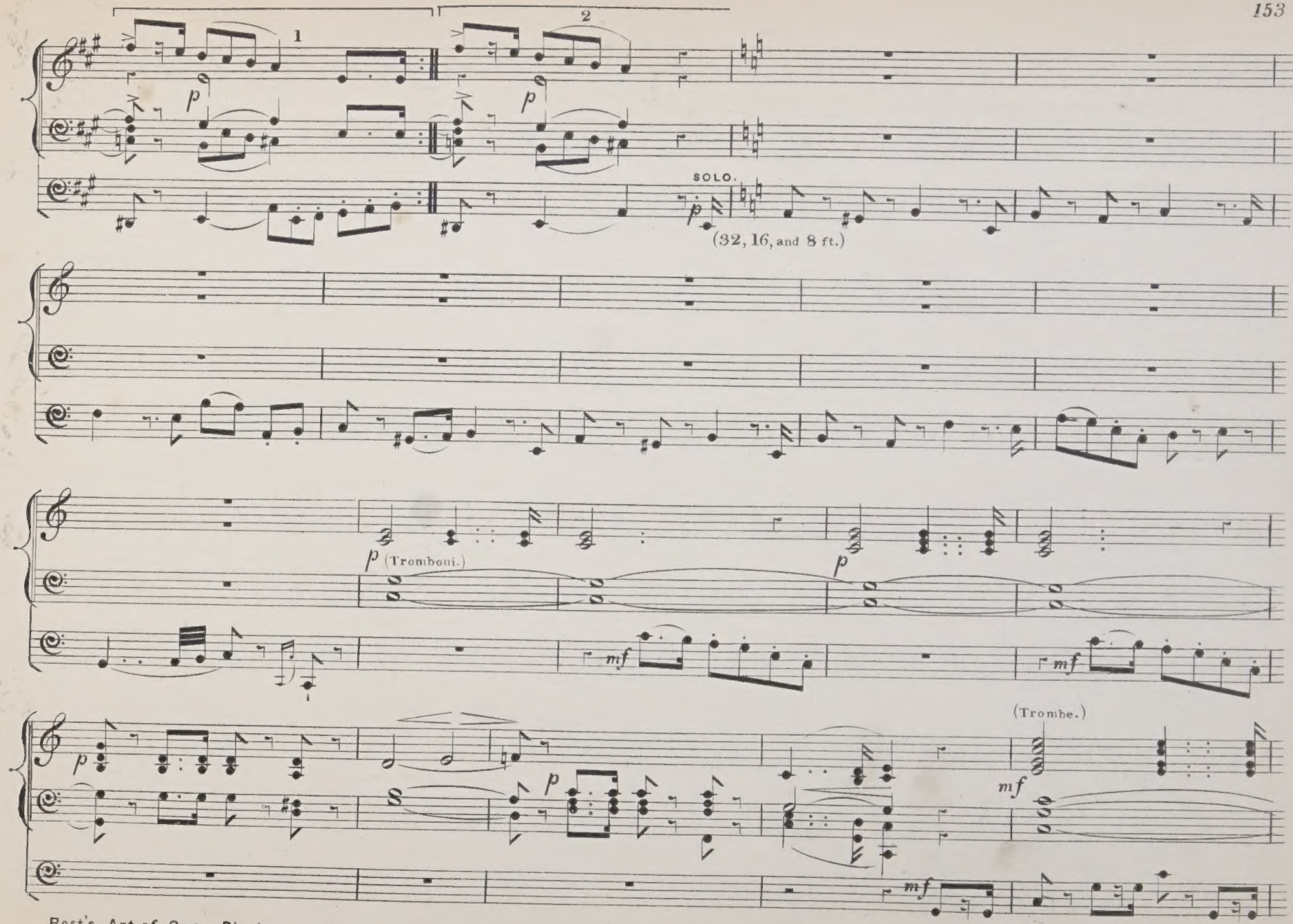


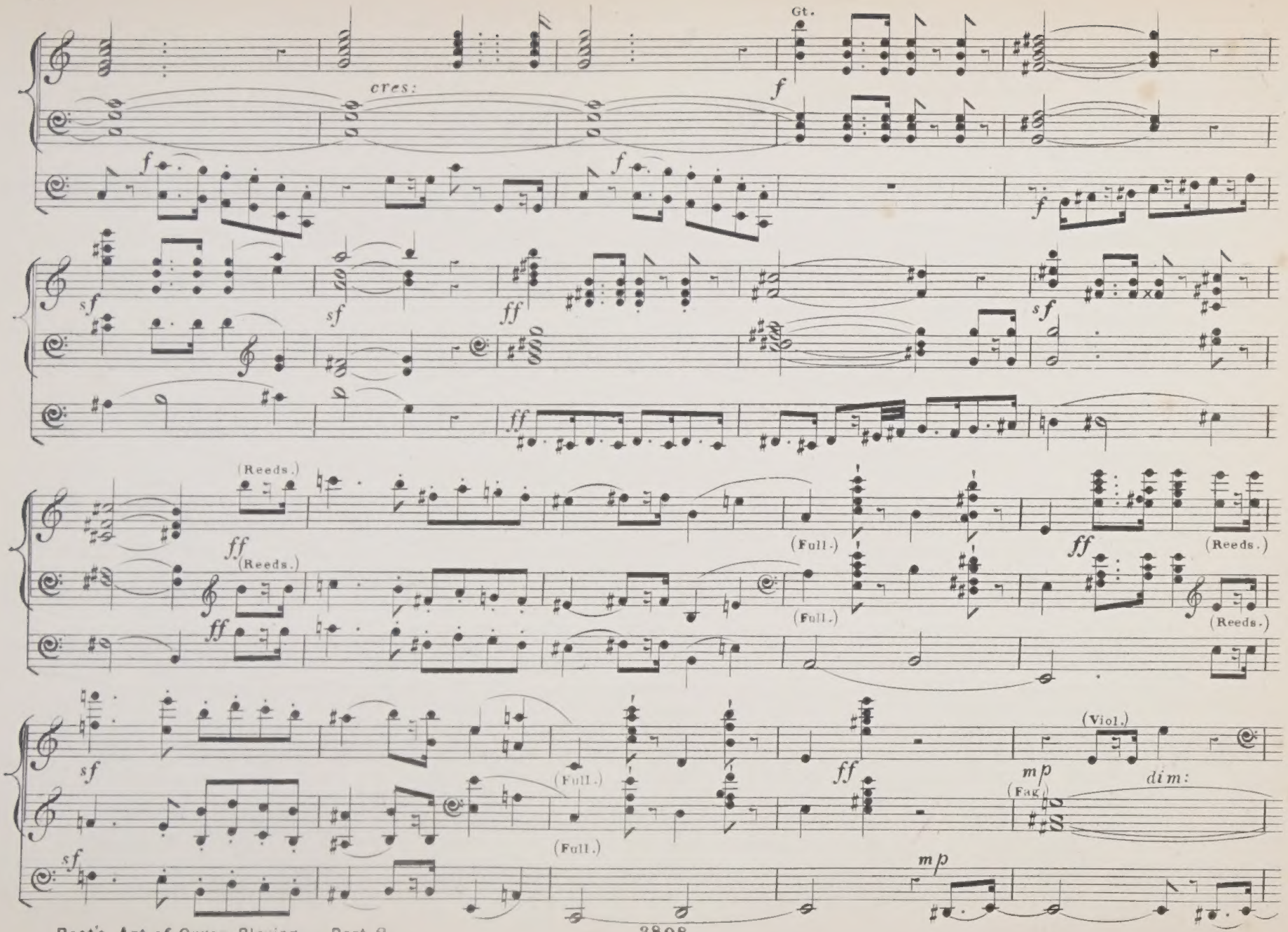

(Trombe.)
p
p
mf
mf
cres:
Gt.
f
f
f
f
sf
sf
ff
sf
ff
(Reeds.)
ff
sf
(Full.)
(Reeds.)
(Full.)
ff
sf

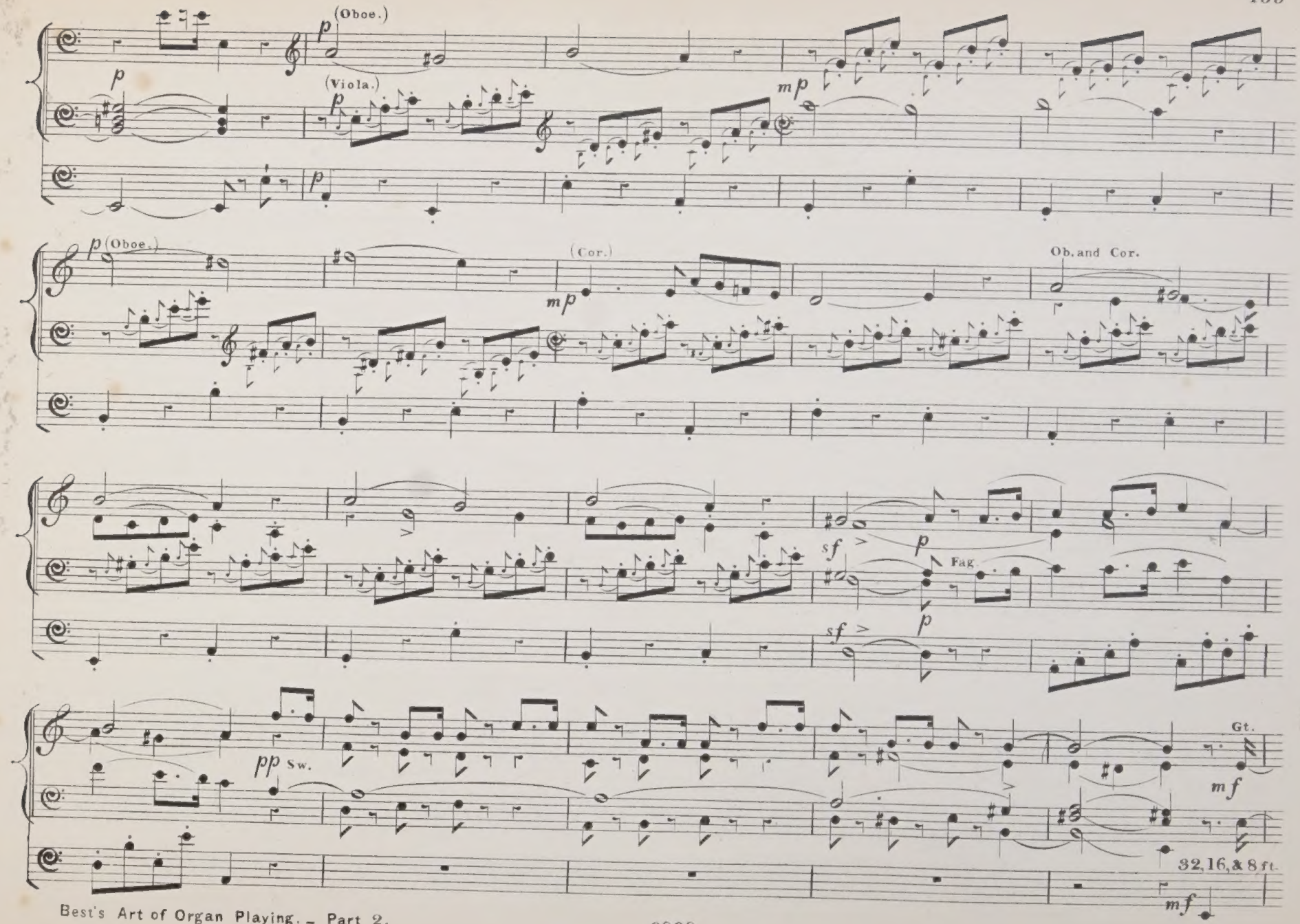

ff
Reeds.
sf
Reeds.
sf
(Full.)
(Full.)
ff
mp
(Viol.)
mp
dim:
p
Fag.
(Oboe)
p
(Viola.)
p
mp
(Cor.)
p
p Oboe.
mp (Cor.)
mp Ob. and Cor.
mp
mp

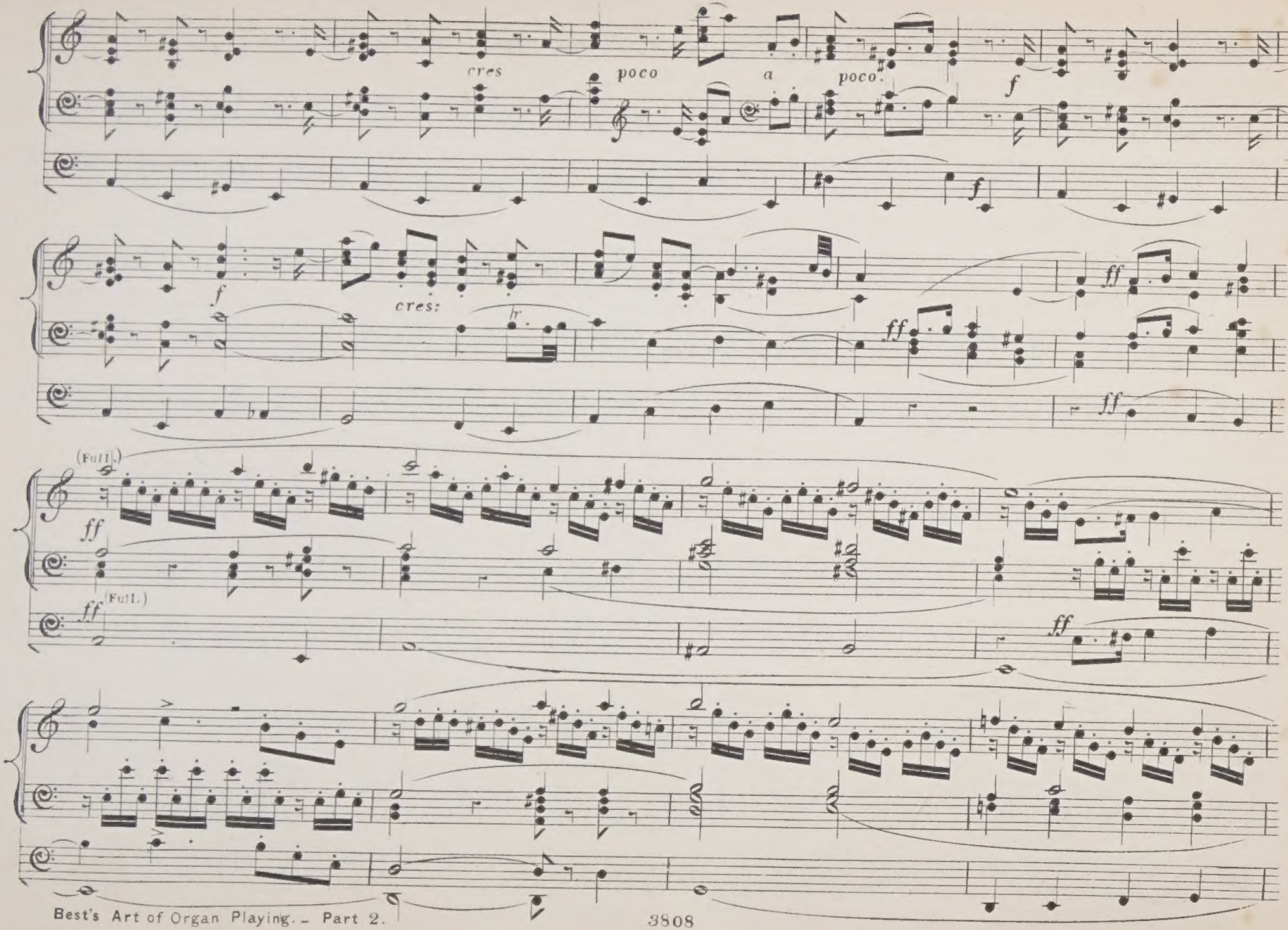

Sw.
sf
p
Fag.
pp
Sw.
sf
p
G
mf
cres:
(32, 16, and 8 ft.)
mf
poco
a
poco
f
sf
cres:
hr
f
ff
ff
sf
(Reeds.)
ff
sf
(Reeds.)

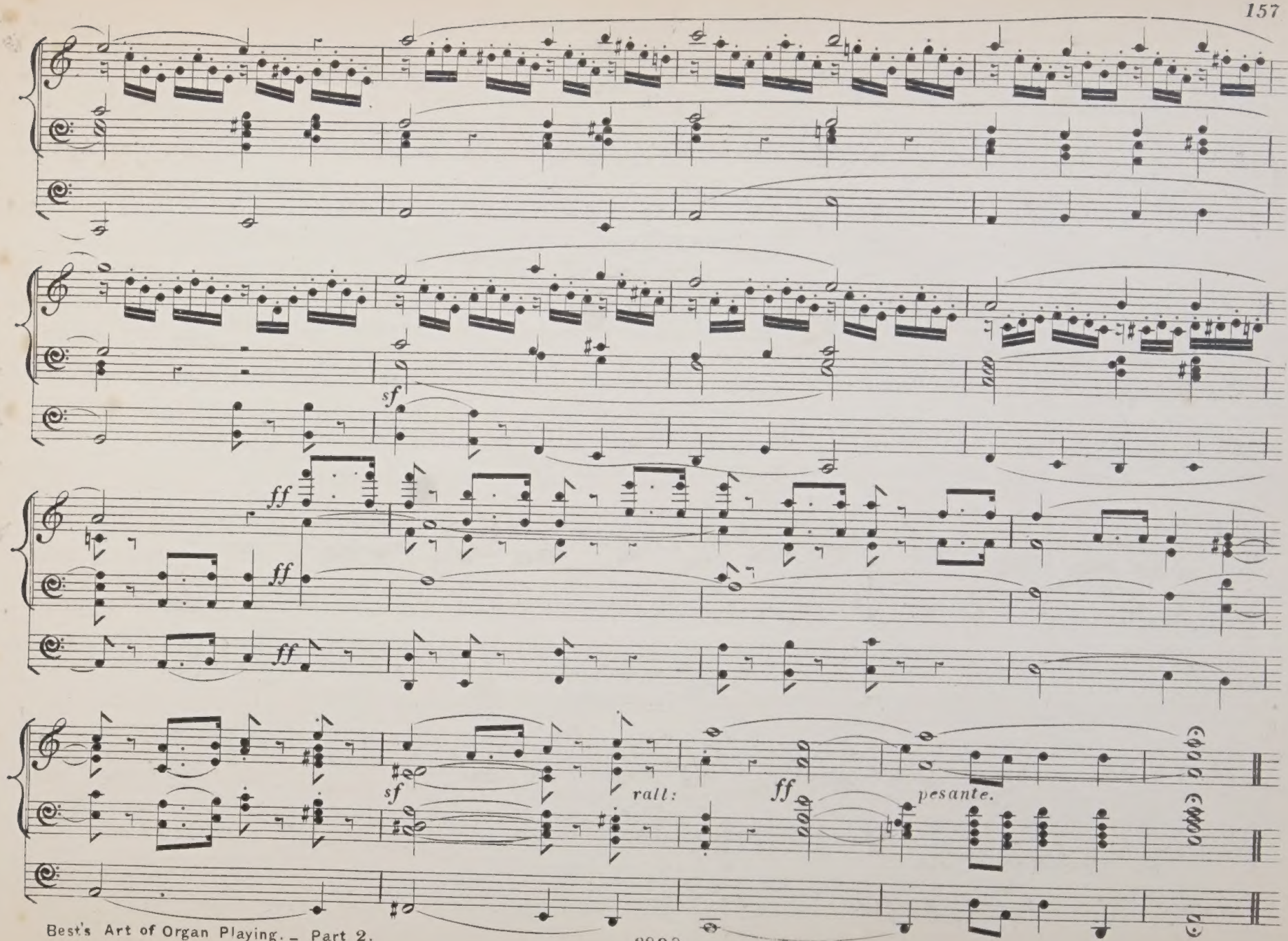

TRIO
Gt. 8 ft. (Sw. Reeds coupled to Gt.)
p
(16 and 8 ft.)
p
cres:
dim:
p
1
2
mp
cres:
f
p
p


1
2
p
p
SOLO.
p
(32, 16, and 8 ft.)
p (Tromboni.)
p
mf
mf
p
p
(Trombe.)
mf
mf


Gt.
cres:
f
sf
ff
(Reeds.)
(Full.)
(Viol.)
(Flag.)
mp
dim:


p
(Oboe.)
p
(Viola.)
p
mp
p
(Oboe.)
(Cor.)
mp
Ob. and Cor.
sf
p
Fag.
sf
p
pp
Sw.
Gt.
mf
32, 16, & 8 ft.
mf


cres
poco
a
poco
f
f
cres:
hr
ff
ff
(Full.)
ff
ff
(Full.)
ff

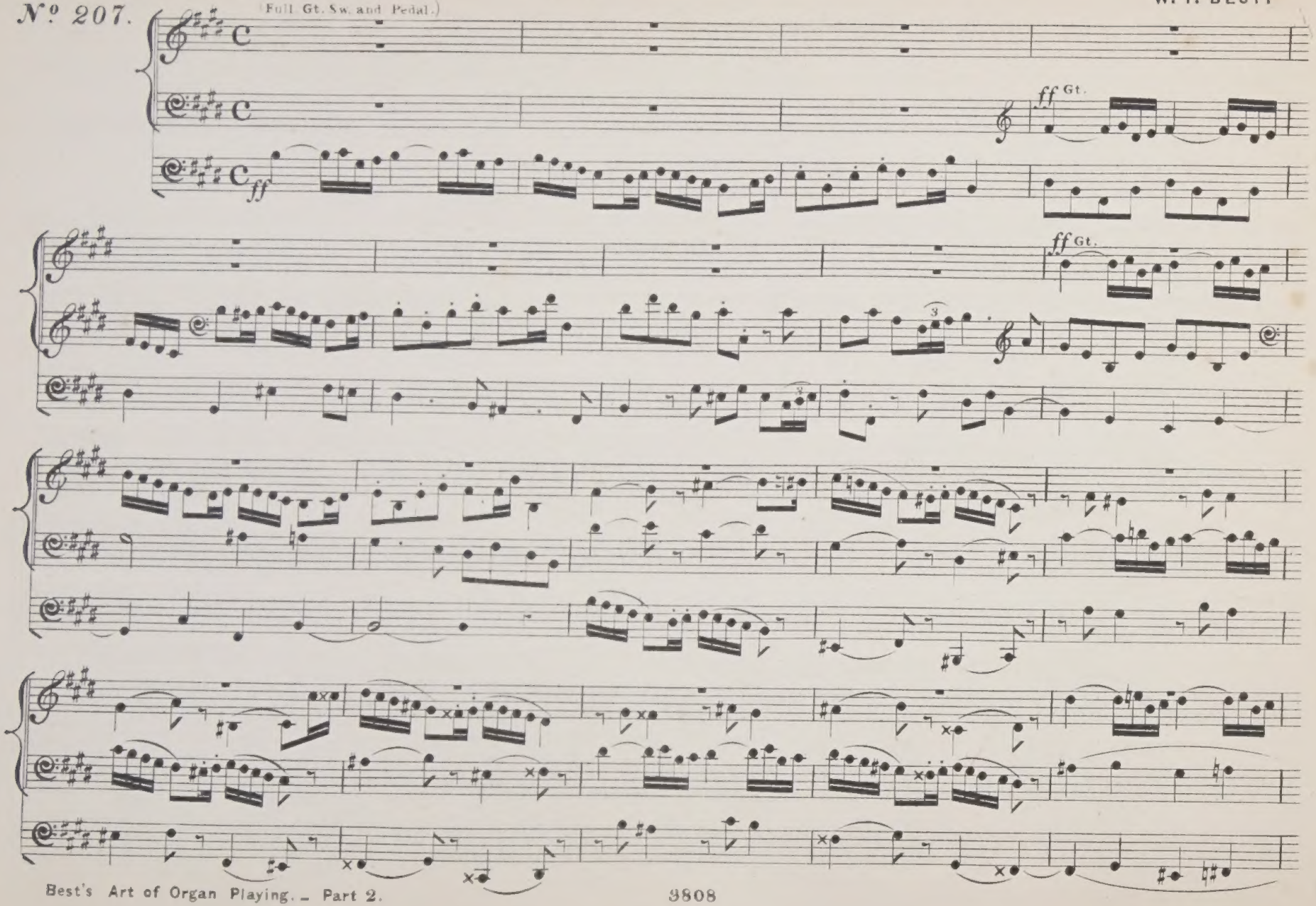

sf
ff
ff
ff
sf
rall:
ff
pesante.

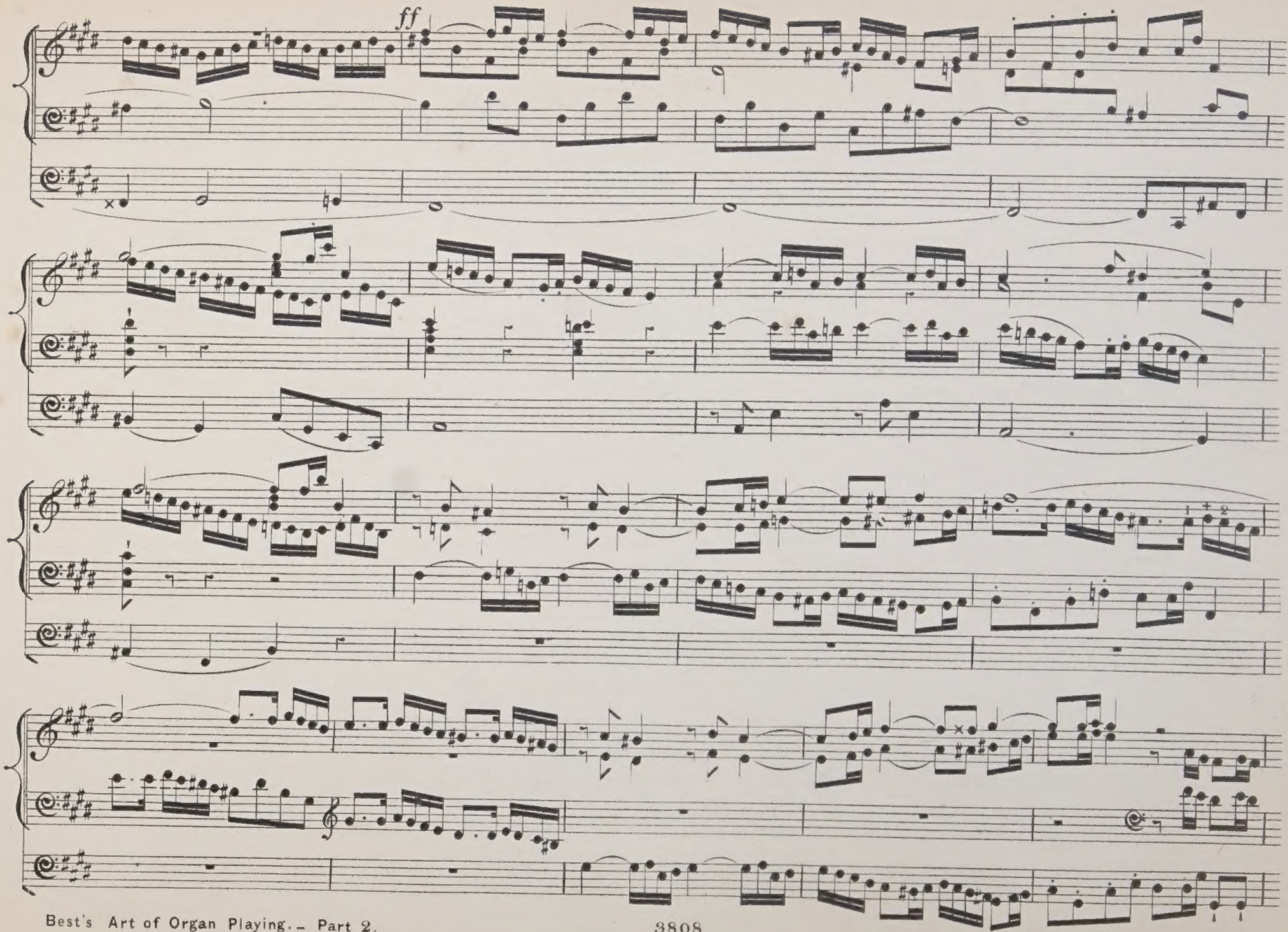
Fugue in E major.

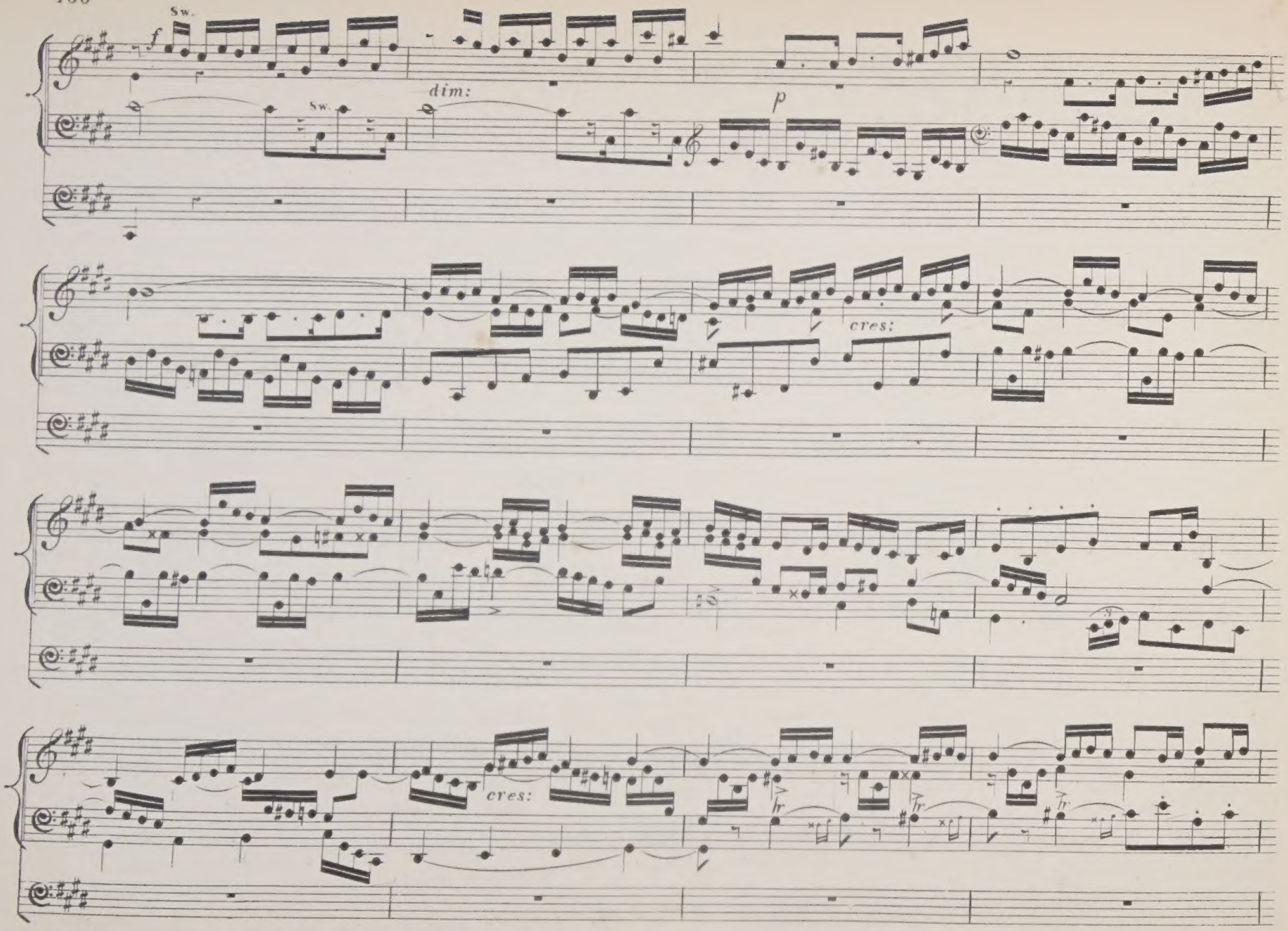
Allegro moderato.
(Full Gt. Sw. and Pedal.)

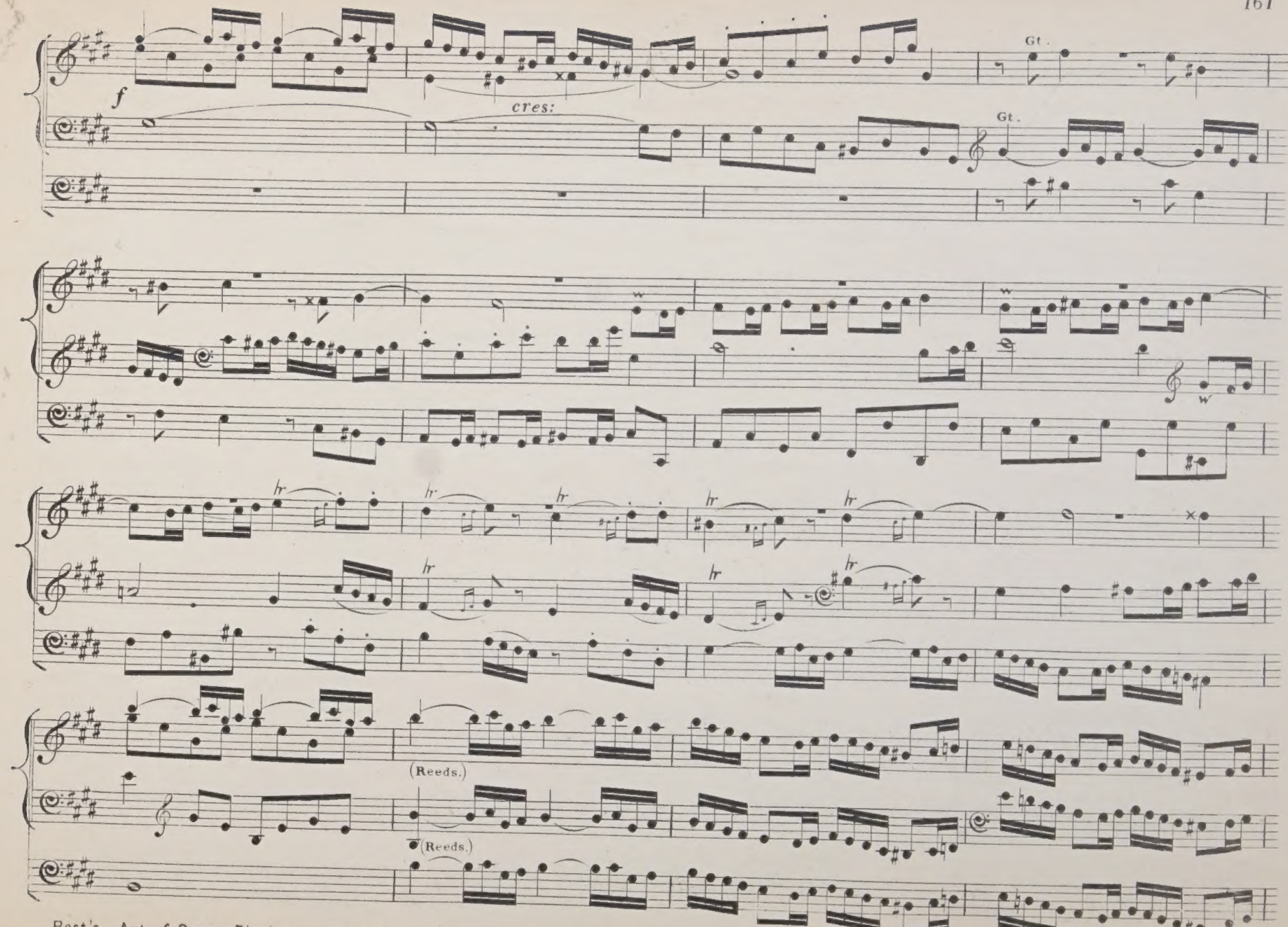
W. T. BEST.

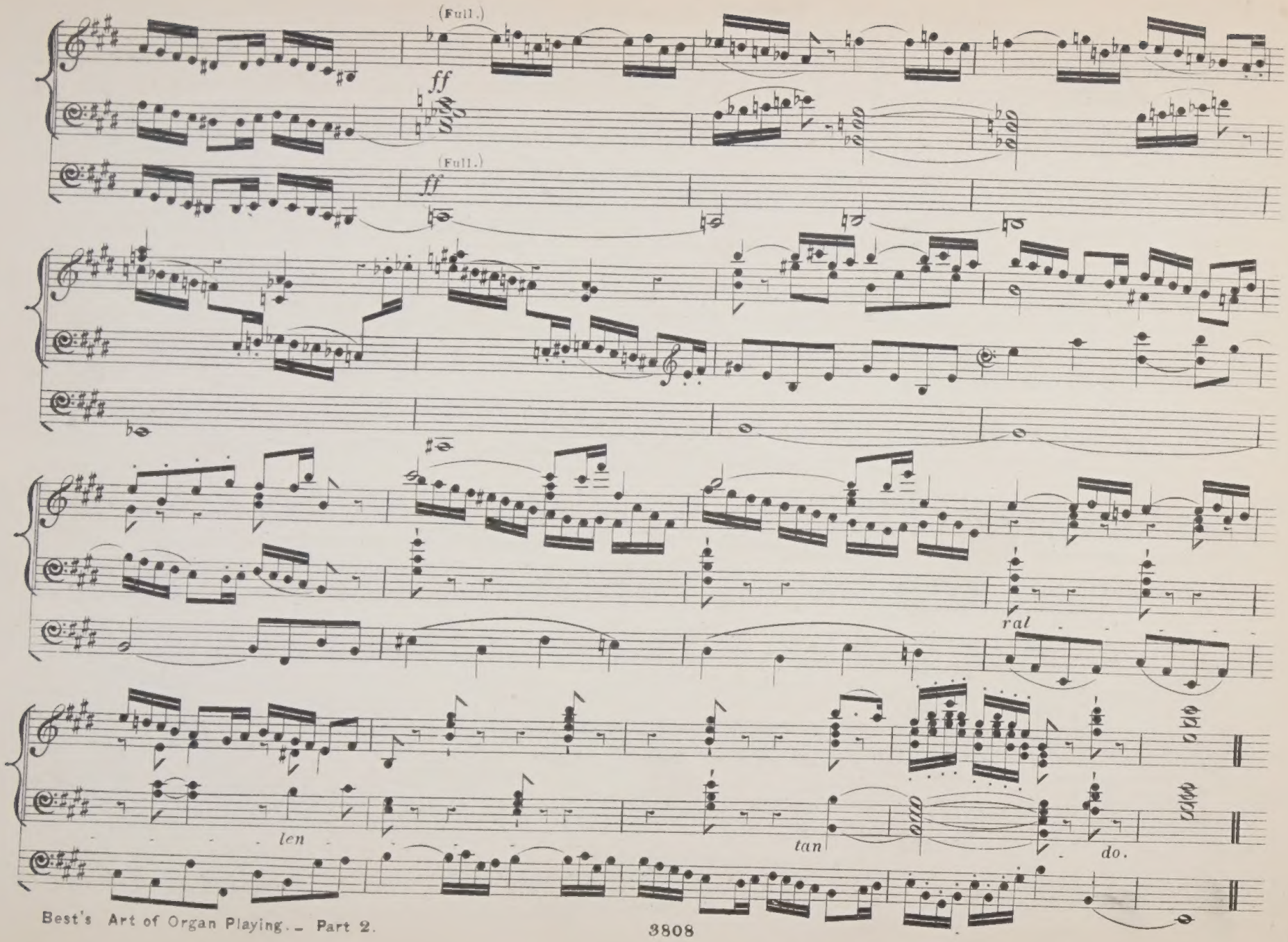
No. 207.




ff


Sw.
f
Sw.
dim:
p
cres:
cres:


f
cres:
Gt.
Gt.
hr
(Reeds.)
(Reeds.)


(Full.)
ff
(Full.)
ff
ral
len
tan
do.

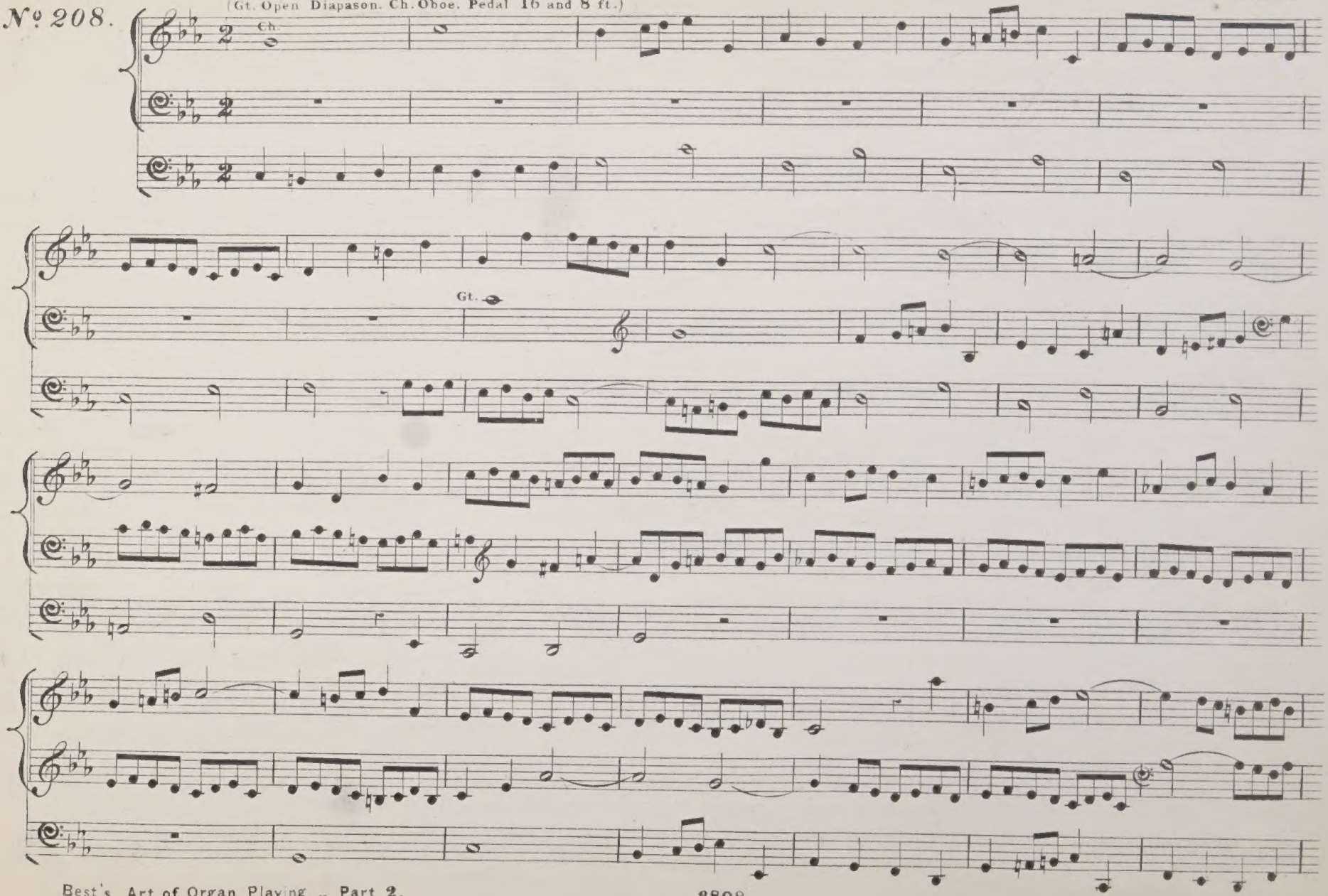
Finale to the Second Sonata for Two Clavicrs and Pedal.

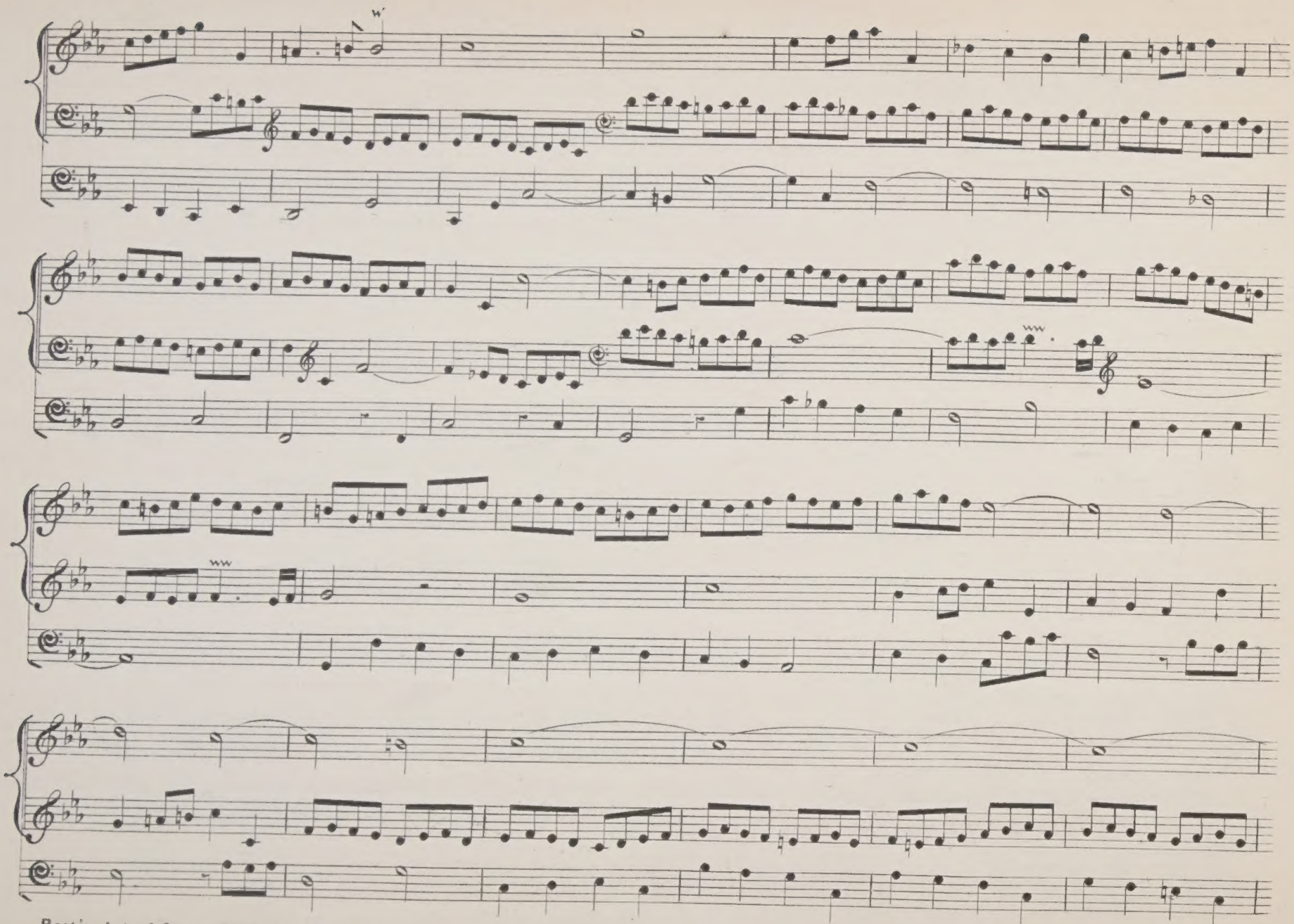
Allegro.

(Gt. Open Diapason. Ch. Oboe. Pedal 16 and 8 ft.)

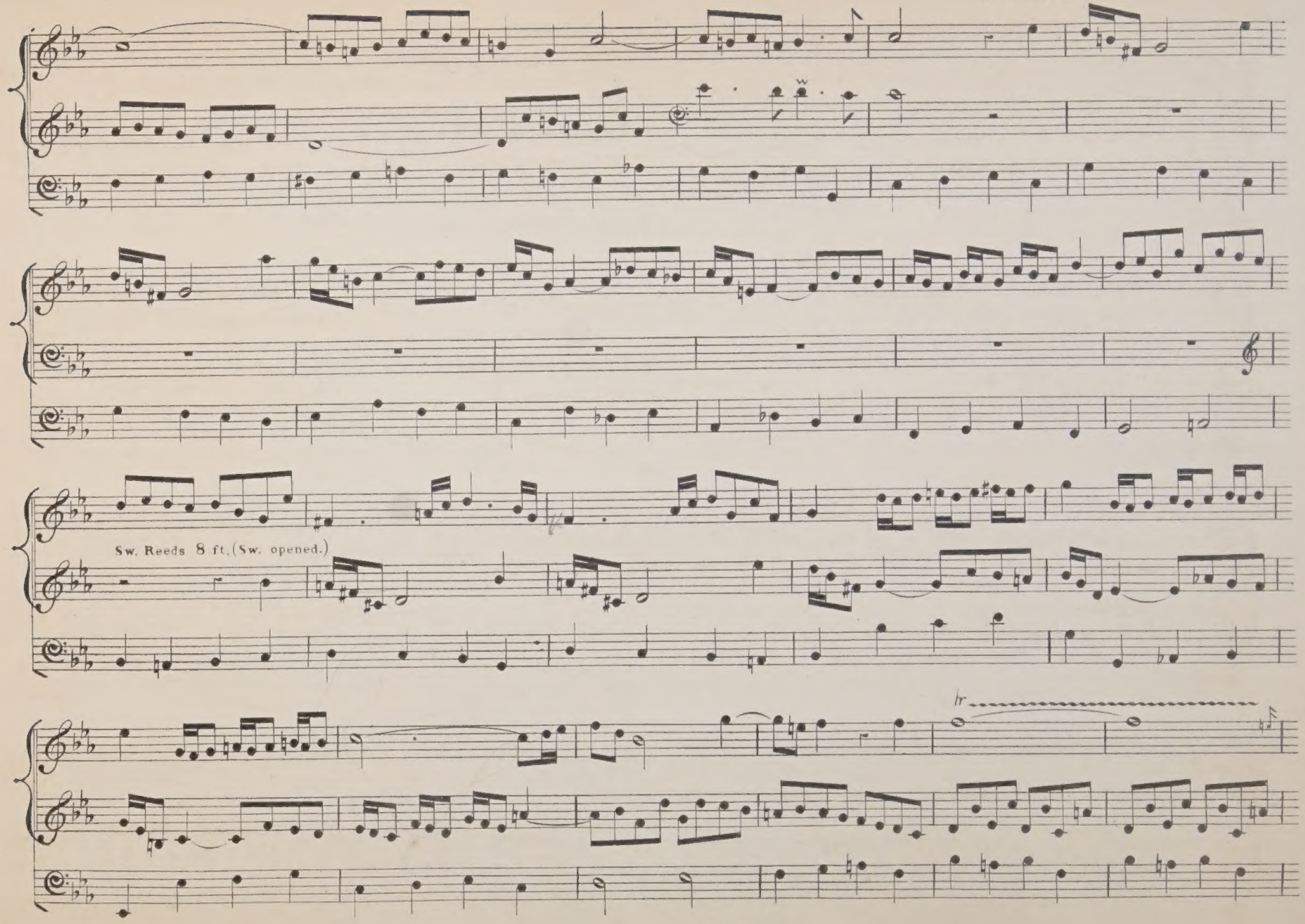
J. S. BACH.

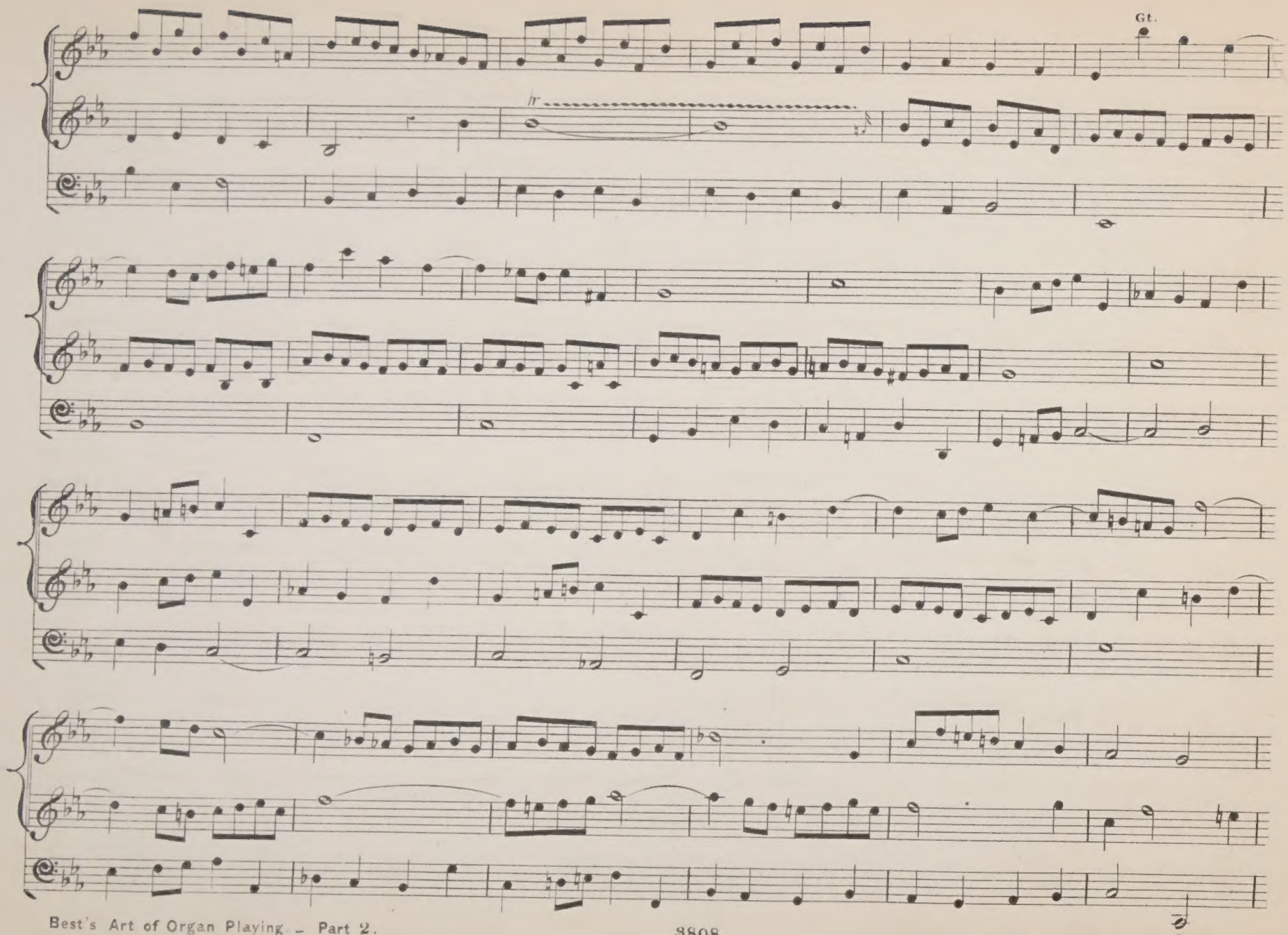
№ 208.

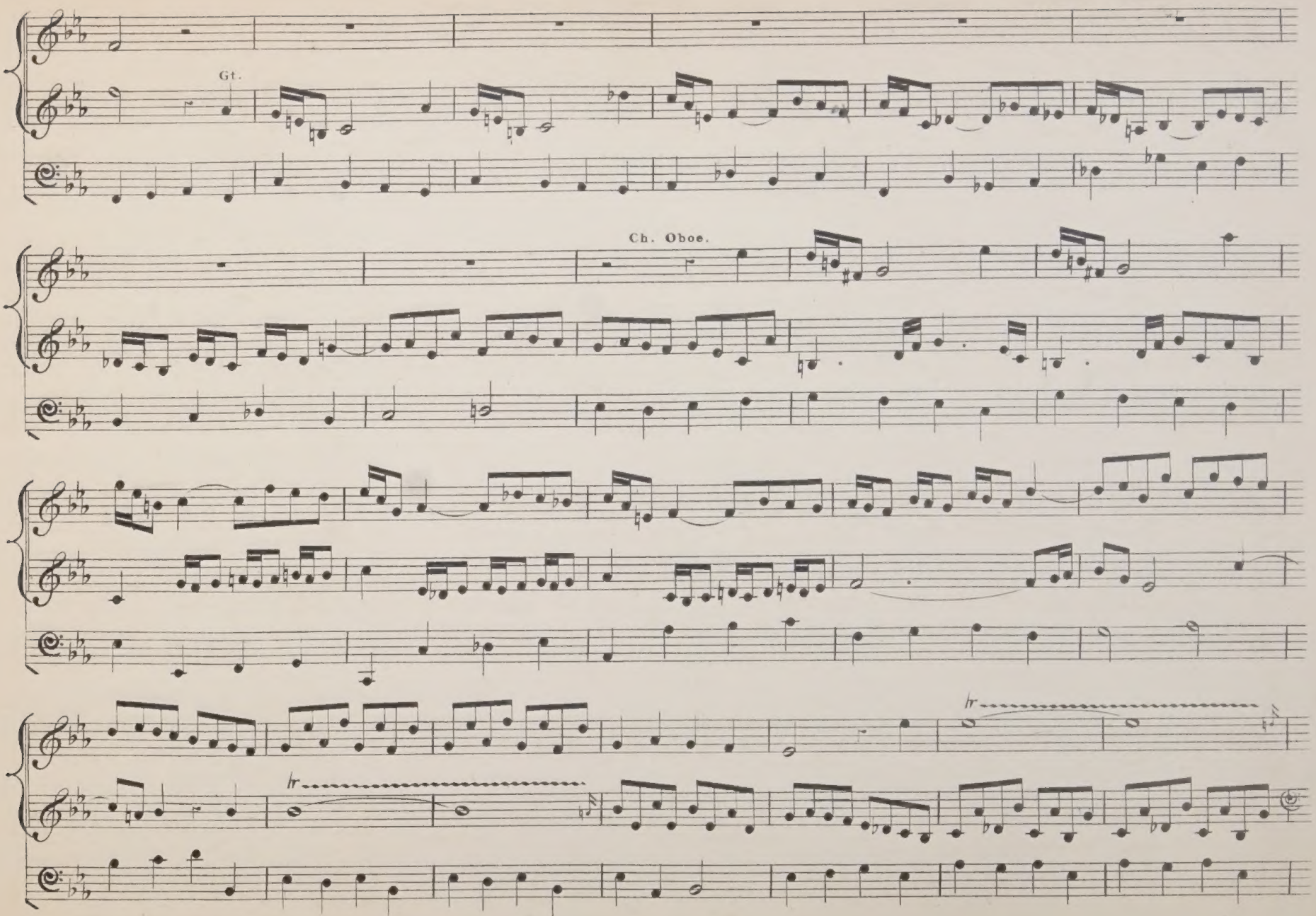


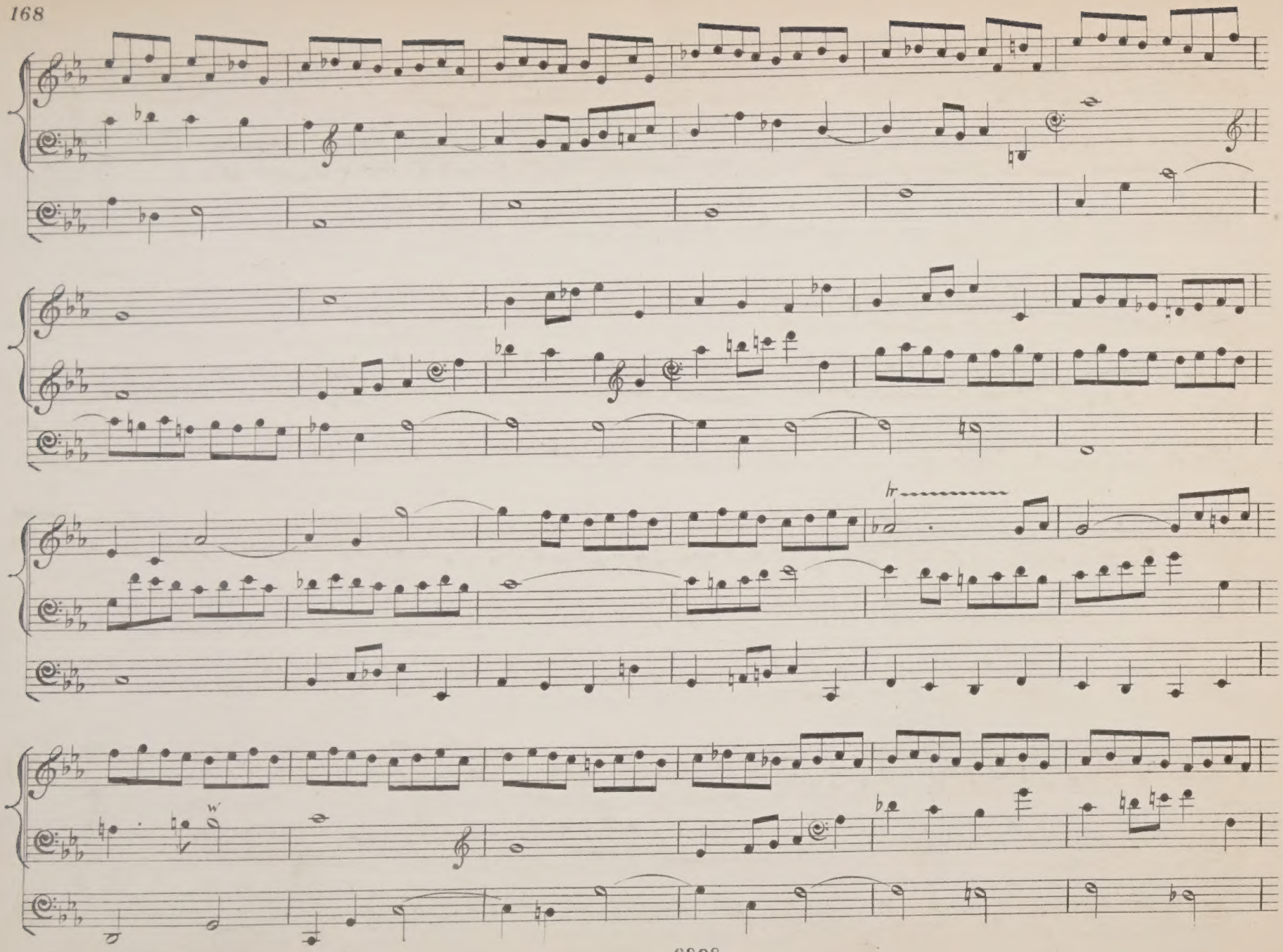


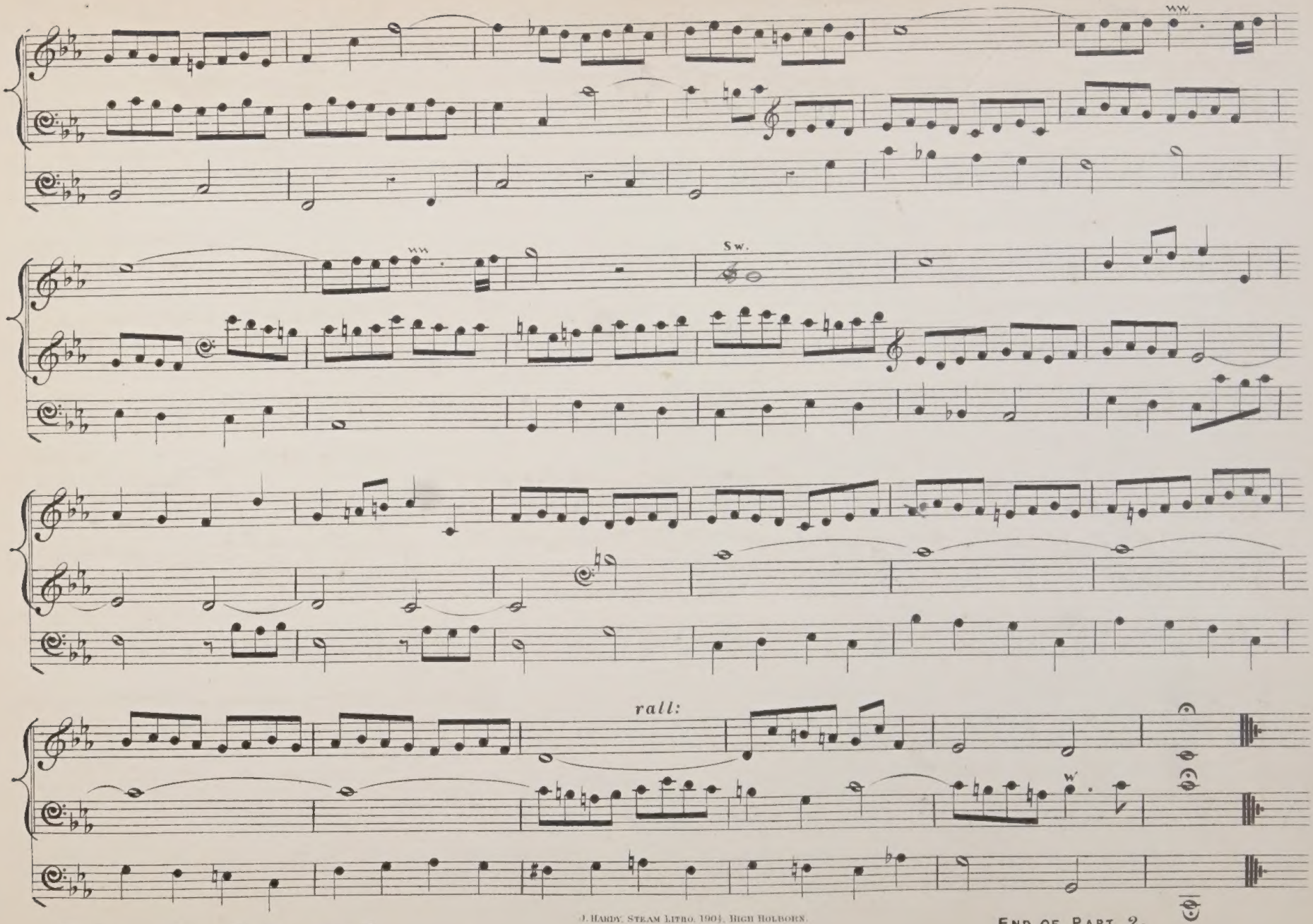
Ch. Flutes 8 and 2 ft.




Gt.
tr


Gt.
Ch. Oboe.
tr
tr





J. Hardy, Steam Litho. 1904, High Holborn.

DATE DUE SLIP

F. 255	

MT 185 B563 FOLIO
BEST, WILLIAM THOMAS, 1826-1897
THE ART OF ORGAN PLAYING

39751435 HSS

000015555964

MT 185 B563 folio
Best, William Thomas, 1826-1897.
The art of organ playing :

39751435 HSS